

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

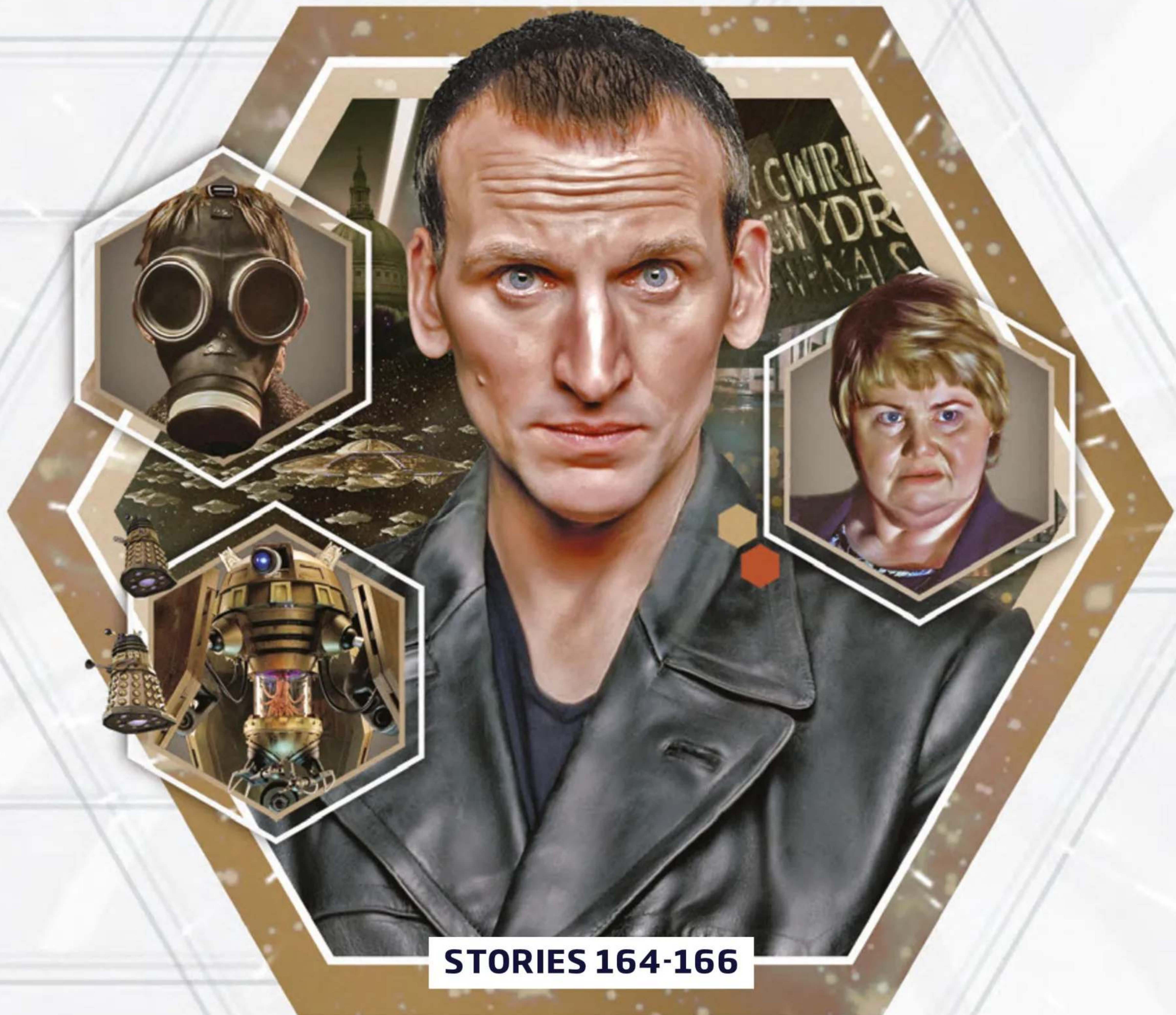
BBC

DOCTOR WHO



THE **NINTH**
DOCTOR

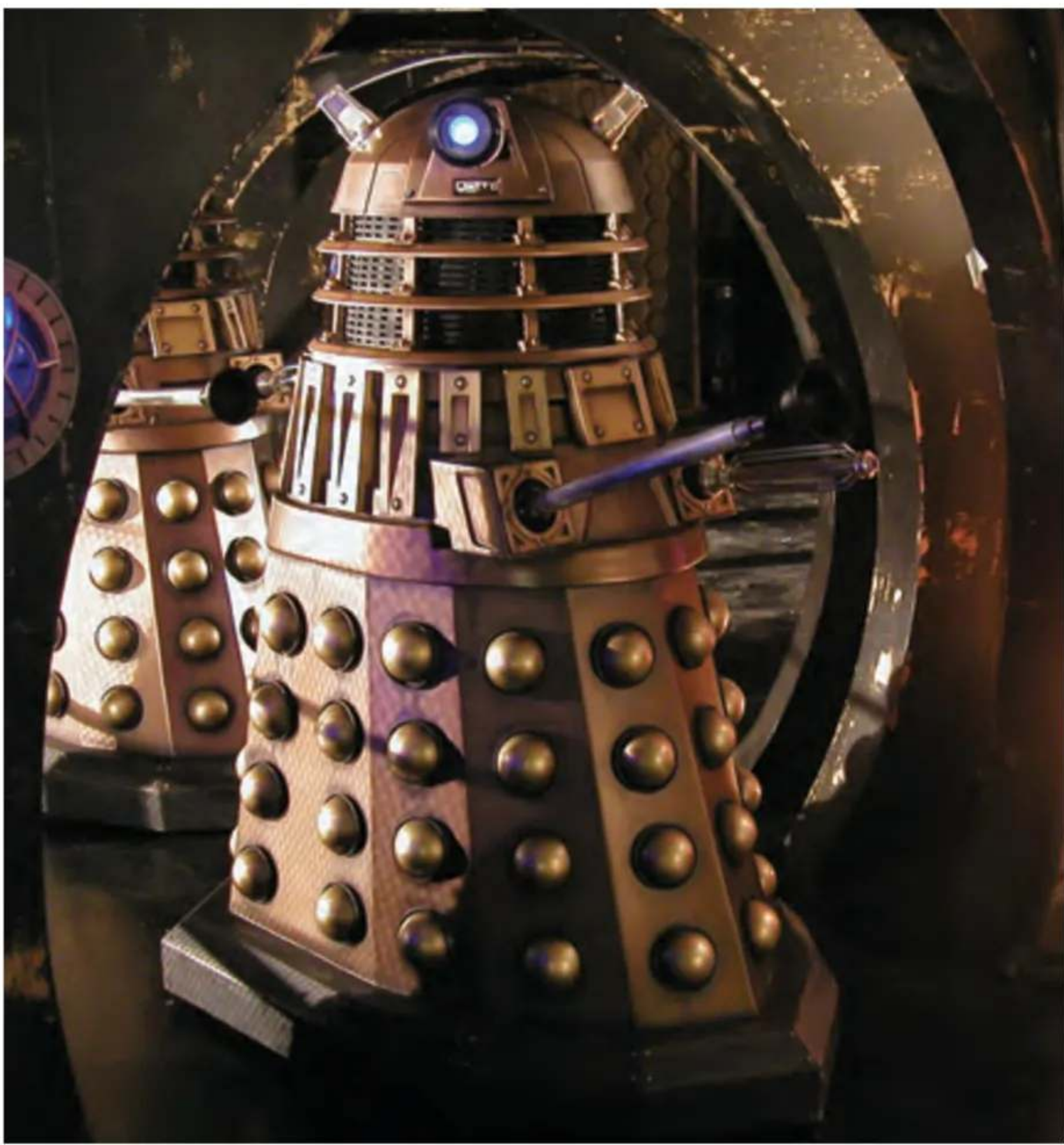
THE COMPLETE HISTORY



STORIES 164-166

THE EMPTY CHILD/THE DOCTOR DANCES,
BOOM TOWN
AND BAD WOLF/THE PARTING OF THE WAYS





BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE EMPTY CHILD/
THE DOCTOR DANCES

BOOM TOWN

BAD WOLF/
THE PARTING OF THE WAYS

BBC
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THE COMPLETE HISTORY

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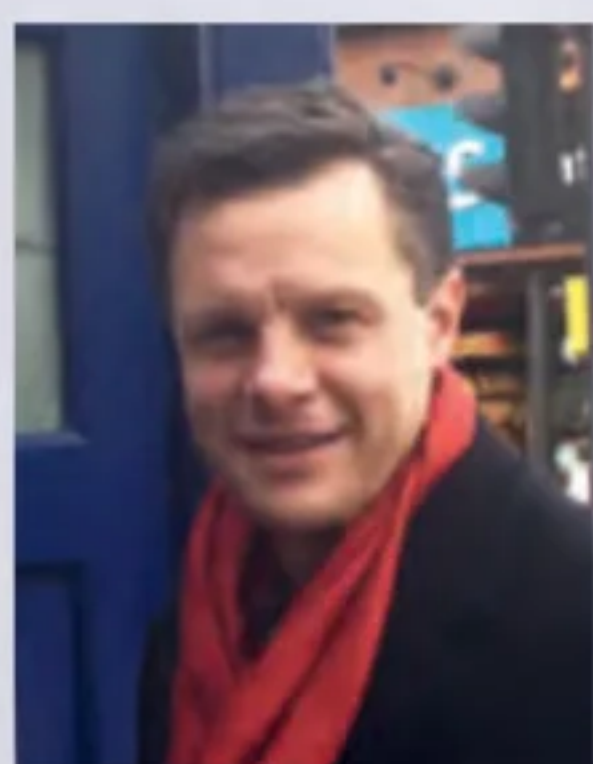
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Welcome

This volume of *The Complete History of Doctor Who* marks the final appearance of Christopher Eccleston's Ninth Doctor in *Bad Wolf/The Parting of the Ways* [2005 – see page 98] which closed the first series of *Doctor Who*'s twenty-first-century revival.

Eccleston's tenure as the Doctor is strange to contemplate. Aside from his predecessor, Paul McGann who played the Eighth Doctor in a single TV Movie [1996 – see Volume 47], Eccleston's Doctor is the shortest-lived of them all. He features in just 10 stories over a single series of 13 episodes, with less than three months between his début and his regeneration.

However, the Ninth Doctor, and Christopher Eccleston's contribution to *Doctor Who*, are far from forgotten or overlooked. Although great things – and great Doctors – would come after him, it was the Ninth Doctor that relaunched *Doctor Who* after a hiatus of many years and made it a success.

Casting the Doctor is always a difficult task, but doing so as part of a bid to make the series relevant to a new audience must have been particularly challenging to Russell T Davies and his production team. It would be fair to say that some members of the viewing public held prejudices against *Doctor Who*, based on their memories of the original run. Even prominent broadcasting professionals were quite vocal about their doubts that *Doctor Who* could ever escape its reputation for being – and looking – cheap and being out of touch with the tastes of a modern-day TV audience.

Davies and his team had to confront these pre-conceptions head-on, and confound them. Key to this was the Doctor himself. The ultimate choice of Eccleston was borne from a clear intent that the Ninth Doctor was not going to be a clown-like buffoon figure, but someone who, although had a sense of fun, also had a serious, dark, and possibly dangerous aspect to his personality. Even the Doctor's quite subdued choice of outfit is a clear indication that Davies wanted to avoid comparisons with some of the more outlandish costumes of previous Doctors.

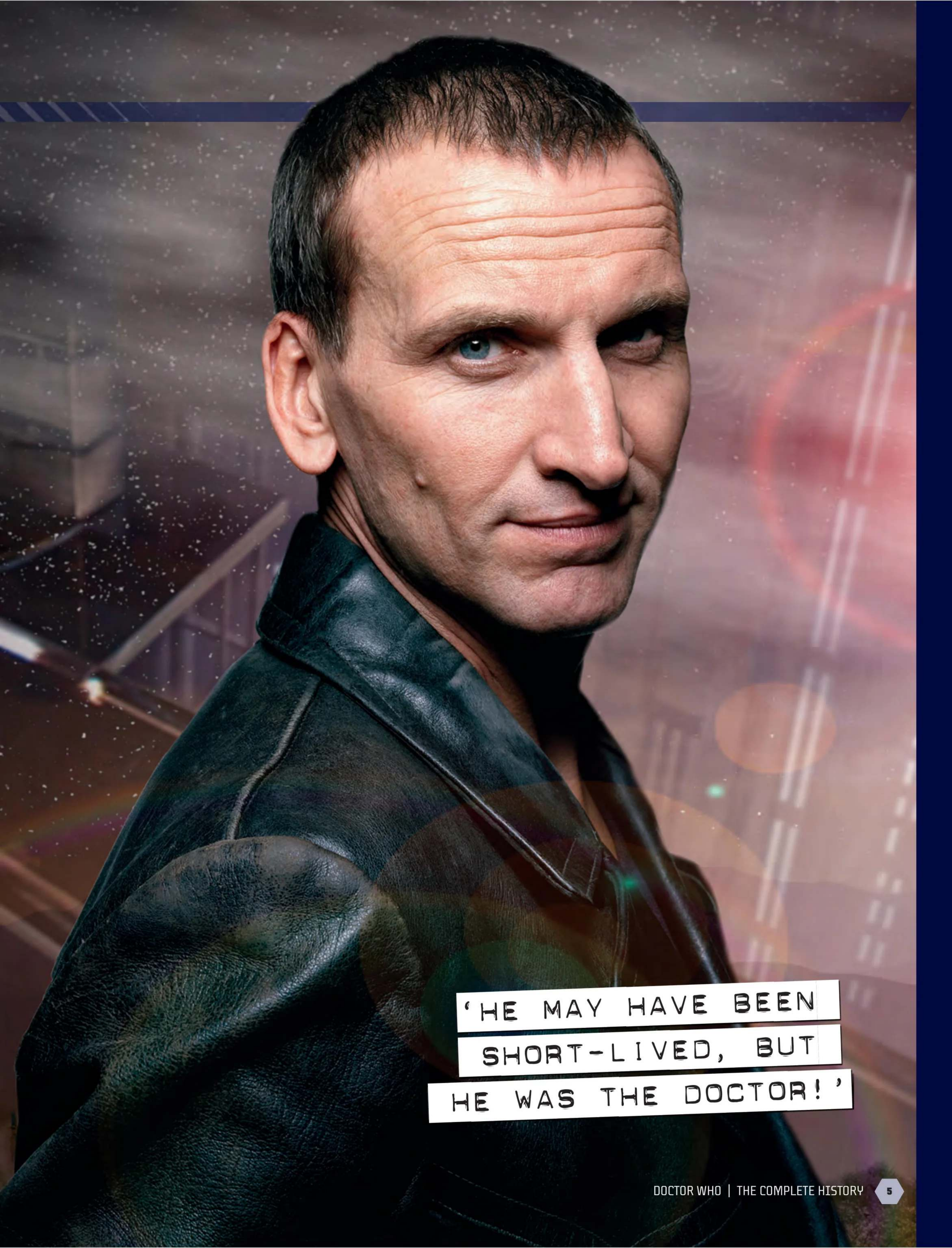
Clearly the relaunch of *Doctor Who* was a phenomenal success, and Christopher Eccleston's portrayal of the Doctor was an integral part of that. He may have been short-lived, but he *was* the Doctor!

John Ainsworth – Editor

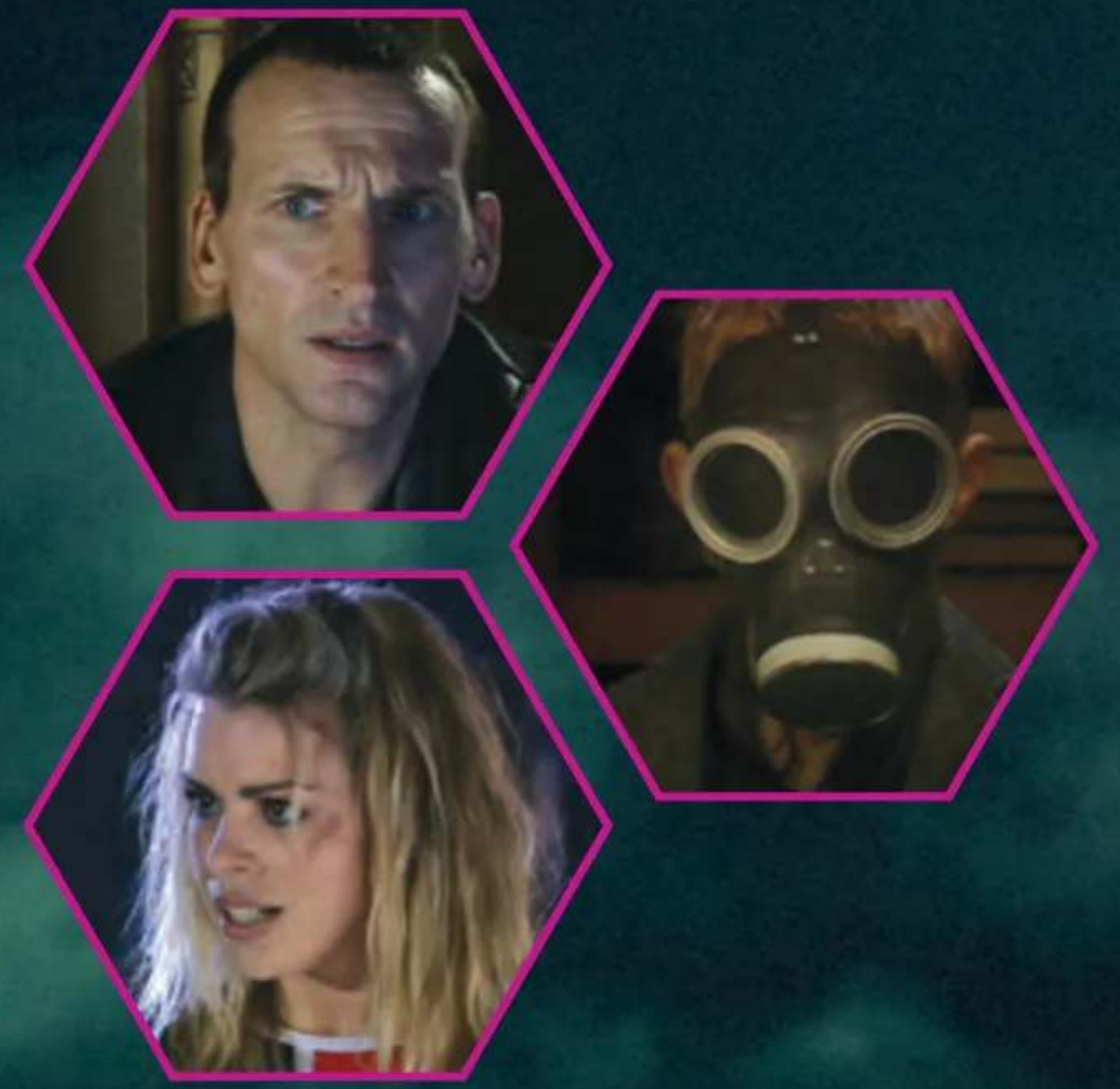
Right:

Christopher Eccleston and Billie Piper were the TARDIS team of the Doctor and Rose when the series relaunched in 2005.





'HE MAY HAVE BEEN
SHORT-LIVED, BUT
HE WAS THE DOCTOR!'



THE EMPTY CHILD/ THE DOCTOR DANCES

► STORY 164

Chasing the emergency signal from a warship, the Doctor and Rose land in London at the height of the Blitz. Rose meets dashing Time Agent Captain Jack Harkness, while the Doctor finds a group of homeless children terrorised by a child wearing a gas mask...



Introduction

'EVERYBODY
LIVES!'



In the first episode of the 2005 series [see Volume 48], Rose Tyler visited Clive – an expert on the Doctor – who told her, “He brings the storm in his wake and he has one constant companion... death!” Over the years, many characters had been sacrificed to help the Doctor save the day, and many more villains came to a sticky end at his hands. As the 2005 series progressed, this tradition continued. Gwyneth in *The Unquiet Dead* [2005 – see Volume 48] and Pete Tyler in *Father’s Day* [2005 – see Volume 49] died to prevent various interdimensional disasters. It looked like the whole Slitheen family was blown up at the end of *Aliens of London/World War Three* [2005 – see Volume 49], and the Editor and his boss, the mighty Jagraffess of the Holy Hadrojassic Maxarodenfoe in *The Long Game* [2005 – see Volume 49], fared no better.

For a while, it looked like *The Empty Child/The Doctor Dances* had come up with the most gruesome death yet, when people were mysteriously transformed into zombies – gas masks forming around their caved-in skulls. However, at the end of the second part of this story, writer Steven Moffat back-pedalled. The microscopic medical robots responsible received an update to their program – and repaired everyone. Everybody lives!

Moffat’s contributions to the 2006 and 2007 series featured a variation on this idea. The Doctor managed to save Madame de Pompadour from murderous robots in *The Girl in the Fireplace* [2006 – see Volume 52], but rattling through her timeline at speed, he eventually reached the point of her untimely death owing to illness. Likewise, in *Blink* [2007 – see Volume 56] the victims of the Weeping Angels were zapped back in time and age to death quite naturally.



Steven’s fourth story, *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] returned to the formula of *The Doctor Dances*, with the Vashta Nerada’s victims literally saved by the Library’s computer.

Of course, once Steven Moffat became the show’s executive producer and began writing as many as six stories a year, he started killing off some of his characters. And yet, on many occasions he would give characters a reprieve from their apparent demise – right to the end of his time as showrunner when the Doctor’s companion Bill was plucked from the jaws of death in *The Doctor Falls* [2017] and apparently resurrected once again in the Christmas Special *Twice Upon a Time* [2017]. ■

Above: DI Billy Shipton meets the Doctor when he is zapped back in time in *Blink*.

STORY

The Empty Child

The TARDIS chases a cylinder through the time vortex. It's jumping time tracks, heading to the centre of London. [1]

The TARDIS lands in an alleyway about a month after the cylinder would have hit. The Doctor walks into a nearby building, while Rose spots a child on the edge of a nearby rooftop wearing a gas mask. She climbs a rope to reach it – but the rope is dangling from a barrage balloon and she is forced to cling on as it drifts across London and into the path of a German bombing raid! [2]

Finding himself in a drinking den, the Doctor realises that he's landed during the Blitz.

He returns to the TARDIS and is surprised when the telephone starts ringing. A young girl called Nancy appears and warns him not to answer

it – then Nancy disappears. However, the Doctor does answer the phone, and hears the child asking for its mummy. [3]

A handsome airman using futuristic binoculars, Captain Jack Harkness, spots Rose.

Nancy enters a house while its occupants are hiding in a bomb shelter. She is joined by Jim and Ernie and half a dozen other homeless children and they tuck into a roast dinner. [4]

Rose falls from the rope but is caught by a tractor beam emanating from a spaceship. [5] She slides down the beam into Captain Jack's arms and faints.

The Doctor appears during the children's feast and asks them if they've seen Rose or a cylinder. Then the room falls silent – because the gas-masked child is outside. Nancy rushes into the hall to bolt the front door while the children flee. The child reaches through the letterbox; [6] Nancy warns the Doctor not to let him touch him. The Doctor opens the door, only to find the child has vanished.





Jack tells Rose he knows that she is a Time Agent. He repairs the chafed skin on her hands using nanogenes, then invites her onto the roof of his spaceship. It's invisible and tethered to Big Ben! [7]

The Doctor follows Nancy to her hideout. She tells him there was "a bomb that wasn't a bomb" that fell on Limehouse Green station.

Jack informs Rose that a Chula warship has fallen and he can deliver it to the Time Agency for the right price. If not, in two hours a German bomb will destroy it forever.

Nancy leads the Doctor to the crash site, where soldiers are guarding an object covered by a tarpaulin. [8] Nancy tells the Doctor that her little brother Jamie was lost the same night that the object fell.

The Doctor enters the nearby hospital, where every ward is filled with patients wearing gas masks. [9] He meets Dr Constantine, who invites him to

examine the patients but not to touch the flesh. They all have exactly the same physical injuries which have spread like a plague.

Constantine tells the Doctor to go to room 802 on the top floor, where they took the first victim, Nancy's brother. Then he asks, "Are you my mummy?" before his face morphs into a gas mask. [10] The Doctor hears Jack and Rose calling and runs to meet them.

Nancy is back in the deserted house when she hears the child calling for its mummy.

Jack admits to the Doctor that he's a con man and the ship that landed wasn't a warship, it was an ambulance.

The gas-masked child traps Nancy in the dining room and advances, asking her, "Are you my mummy?" She tells the child that she is his sister. [11]

In the hospital, the gas-masked patients climb out of bed and move towards the Doctor, Rose and Jack... [12]

The Doctor Dances

The Doctor orders the gas-mask zombies to “go to your room!” [1] and they return to their beds. In the house, Jamie walks away.

Jack explains to the Doctor and Rose how his con was meant to work: he sells some worthless space junk to a Time Agent, then a bomb falls on it.

The all-clear sounds. Nancy is grabbed by the owner of the house, Mr Lloyd.

The Doctor, Rose and Jack reach room 802. The door is locked, so Jack blasts a square hole in it using his sonic blaster or “squareness gun”. Inside, the Doctor activates a tape recording of Dr Constantine interviewing Jamie. [2]

Nancy tells Mr Lloyd that she knows he’s been “messing about” with Mr Haverstock and asks him for wire-cutters and a torch. [3]

In room 802, the Doctor deduces that Jamie was present when the med-ship

crashed. As he talks, the tape recording ends but Jamie’s voice keeps saying, “I’m here.” He is in the room with them!

They escape into a corridor but a group of gas-masked patients are ahead of them. [4] Rose points Jack’s blaster at the floor, enabling them to escape to the room below; a ward full of gas-mask zombies.

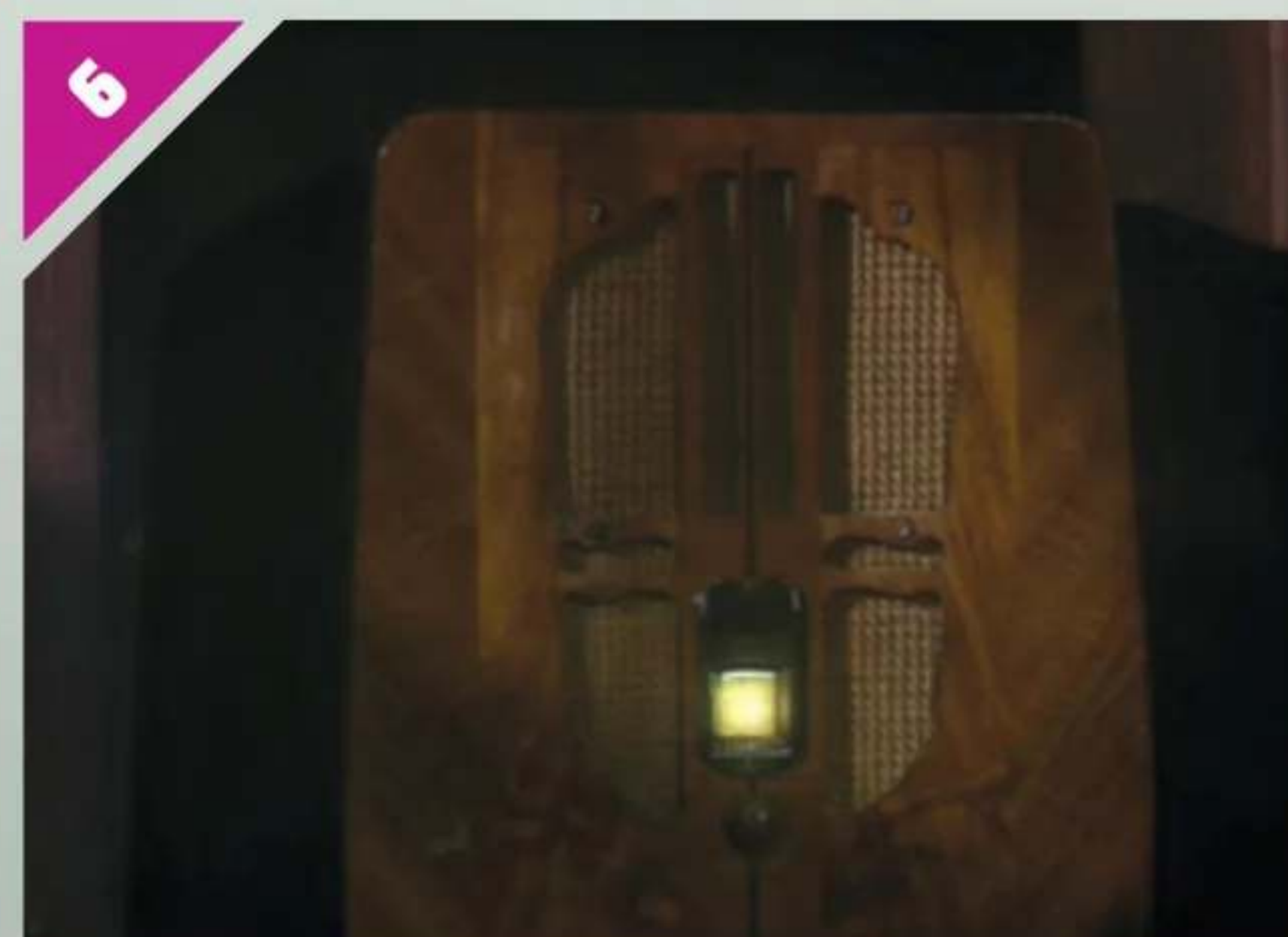
The Doctor uses his sonic to get them into a storeroom and he locks the door behind them. Then Jack vanishes.

Nancy returns to the children’s den, where Jim is typing a letter to his dad. Jim stops typing but the typewriter keeps typing, ‘Are you my mummy?’ [5]

Jack is back in his ship, thanks to his emergency teleport. He contacts the Doctor and Rose by Om-Com. Jamie calls them by the same method, saying it’s coming to find them. [6]

Nancy approaches the crash site and cuts through the barbed wire fence.

Jack teleports the Doctor and Rose into his ship and the Doctor





realises that Rose's hands were fixed by nanogenes.

Nancy is caught and handcuffed to a table next to a soldier called Jenkins, who is feeling unwell.

The Doctor, Rose and Jack arrive at the crash site. The Doctor hears singing coming from a nearby shed. Inside, Jenkins has now turned into a gas-mask zombie and is sleeping peacefully as Nancy sings to him. [7]

Jack opens the cylinder's access hatch to prove it is empty. The ship's emergency protocols are activated and in the hospital the gas-mask creatures climb out of their beds.

The Doctor says the cylinder wasn't empty when it arrived; it contained enough nanogenes to rebuild a species. The nanogenes attempted to repair Jamie and are now trying to rebuild the rest of the human race in his image.

The gas-mask zombies from the hospital stand at the gates of the crash site, waiting for their leader. [8]

Captain Jack warns that the bomb is due to fall any second now and teleports back to his ship.

The Doctor realises that Nancy is Jamie's mother. When Jamie arrives at the gates, the Doctor tells Nancy to tell her son the truth. She tells him, "Yes, I am your mummy," and hugs him. [9] The nanogenes recognise that she has the same DNA and restore Jamie to normal.

The German bomb is halted by the tractor beam of Jack's ship. [10] He disappears with it back into his spaceship, which then roars away.

The Doctor sends the nanogenes streaming towards the gas-mask zombies, restoring them to normal. "Just this once! Everybody lives!" [11]

Captain Jack is alone in his ship. The bomb is about to detonate, and he has no way of leaving [12] – until he notices that the TARDIS has silently materialised on board. He runs inside, where the Doctor and Rose are dancing.

Pre-production

I'm going to have 'Are You My Mummy?' on my tombstone. It's all anybody ever says to me now," said writer Steven Moffat on the DVD commentary for *The Empty Child*, his first script for *Doctor Who*.

On hearing about *Doctor Who* being relaunched in September 2003, Moffat sent new *Doctor Who* showrunner Russell T Davies an email congratulating him on getting the series relaunched; he received a reply from Davies saying that if more than six episodes were to be made, then Moffat would be asked to work on it. The Paisley-born writer had established a name for himself in the comedy field and

was currently enjoying success on BBC Two with the award-winning relationship sitcom *Coupling* made by Hartwood Films, of which Moffat and his wife Sue Vertue were directors. *Coupling* had been airing since 2000 and was soon to start production of its fourth series. Davies and Moffat had also previously collaborated in 1994 when Davies had been setting up a prospective Channel 4 soap entitled *RU*.

By December 2003, the ninth and tenth episodes of the new series had been originally outlined by Russell T Davies under the titles *World War II* and *Captain Jax*. This was a two-part story set during the Blitz ('blackout, sirens, Nazi spies, kisses in the dark and stiff upper

'THIS WAS A TWO-PART STORY SET
DURING THE BLITZ AND CONCERNED
A GHOST STORY OF A CHILDLIKE
SCAVENGER CREATURE.'

THE EMPTY CHILD / THE DOCTOR DANCES

Right:

Time Agent and con man Captain Jack Harkness.

lips...') and concerned a ghost story of a childlike scavenger creature seen by the homeless urchins of London who lived on the bombsites, having been left without parents or fled from evacuation homes where they had been abused. Captain Jack Harkness, as he would later be known, was revealed to be 'a futuristic soldier from another world', Captain Jax, sent to hunt down the child-creature. The situation would expose Rose to history which for her was both recent and distant, and she would fall for Jax who 'in English disguise [was] funny, sexy and arrogant'. Jax got on well with the Doctor and Rose and would then join them for the remainder of the run (since the climax of the final two-part story would require Jax's military skills), although Rose was to feel intimidated when he joined the TARDIS crew. Furthermore, Davies felt that Jax would give the series a boost shaking up the dynamic of the crew of the TARDIS.

Gas masks

Inspired by the character of the witch Agatha Harkness featured in Marvel's comic strip *Fantastic Four*, Davies had used the surname 'Harkness' on previous occasions such as the Harkness sisters in his 1993 BBC1 children's drama serial *Century Falls* and the character of Esme Harkness in the Granada period drama *The Grand* which debuted in 1997.

The two-parter was allocated to Moffat, with Davies and fellow executive producer Julie Gardner both admiring *Coupling*. A former school teacher, Moffat had developed and written the series *Press Gang* and contributed to series like *Murder Most Horrid* as well as writing *Joking Apart* and *Chalk*. As devotee of *Doctor Who*, he had also written a short story for the *Decalog 3* anthology published by Virgin



in July 1996, and wrote *The Curse of Fatal Death* for BBC1's *Comic Relief* in February 1999.

As Moffat was preparing to attend the Comedy Awards (where he won an award for *Coupling*) on Wednesday 10 December 2003, he was contacted by his agent and offered the opportunity to write on *Doctor Who*.

Joining his fellow writers at the Chula – a restaurant in Hammersmith – for a celebratory drink and meal on Tuesday 2 March 2004, Moffat's involvement with *Doctor Who* was announced on Wednesday 3 March. At this point, *Coupling* was in production, recording at Teddington Studios during February and March 2004, and so Moffat was kept busy with his sitcom for a few weeks. One of the episodes, *Nightlines*, featured a Dalek; this was aired on Monday 17 May.

Having completed his commitments to *Coupling*, Moffat embarked upon his two-part story for *Doctor Who* following a first script meeting on Thursday 22 April. Moffat did not feel reined in by the production team; indeed, he was encouraged to make the most of

the potential two-part budget. Used to writing for his own series formats, Moffat found it difficult at times to adjust to one prescribed by others, but was very much in agreement over the approach taken by the production team.

To understand more about the World War II period, Moffat spoke to history enthusiast Jo Ware, visited the Blitz Experience at the Imperial War Museum and listened to a lot of music from the era, particularly the recordings of American swing-band leader Glenn Miller.

While Davies saw the period as a romantic one, Moffat saw *Doctor Who* as something fundamentally scary and looked for an image of the period which was creepy. He focused on the gas masks carried by the British public at the time to protect them from German gas bombs; these had also been manufactured in specific styles for children to wear. The idea of a lone child in a gas mask was one which was simultaneously unnerving and sympathetic.

Before writing got underway, the name 'Jax' was dropped because of its similarity to two other companions in other media: Beatrix 'Trix' MacMillan had been introduced to accompany the Eighth Doctor and first featured in *Time*

Zero published by BBC Books in September 2002 while Thomas Hector Schofield ('Hex') accompanied the Seventh Doctor following his début in the Big Finish audio play *The Harvest* in June 2004.

Davies briefed Moffat on the heroic, dashing Captain Jack Harkness, seeing him as a pan-sexual, glamorous soldier; he was partly conceived as the first openly gay character in *Doctor Who*. Moffat enjoyed writing Jack as a character who could upstage even Rose and suggested that he could be an intergalactic con man pretending to be a Time Agent. He was, however, concerned about the coincidence of three sets of aliens – the Doctor, Jack and the alien scavenger – being in London at the same time, so asked if he could make Jack human, but from the future. Jack would rescue Rose from a situation of extreme peril which Moffat aimed to place her in within the first five minutes of his story; hanging from a barrage balloon during a German attack on London... while wearing a Union Jack T-shirt.

Street urchins

An interview with Moffat appeared online courtesy of BBCi on Tuesday 8 June. At this point, Davies wrote in *Doctor Who Magazine* that Moffat's first script was running two weeks late.

In the initial draft of the first episode *The Empty Boy*, Rose was munching a sandwich as the Doctor pursued the space junk which was "low-level time travel coherent"; the Doctor hacked into its system so that the TARDIS would follow. Part of the console caught fire, meaning they couldn't read the date on landing in London.

From the alleyway, the Doctor entered a drinking den which was described as being 'straight out of *The Singing Detective*' with reference to the landmark BBC1

Left:

The patients rise from their hospital beds.



THE EMPTY CHILD / THE DOCTOR DANCES

drama serial which aired in 1986 and had featured wartime sequences; as the sirens sounded, the Doctor saw a newspaper headline reading 'Hundredth night of bombing'. Dangling from beneath the barrage balloon, Rose called for help from a man (Arthur), woman and children scrambling for their Anderson shelter; this was the home where Ernie ('a boy of about 10 or 11... the classic street urchin') was raiding the kitchen for food. Ernie was joined by Jim ('8 or 9'), Gillian ('the youngest - about seven, chubby, frizzy hair') and Nancy ('clearly the oldest - about 12, sensible, pretty') and a newcomer, Alf ('another urchin, another 10-year old - but this one looks really rough'); Ernie believed he was the gang's leader but the children talked about being organised by 'Miss Timberlake'.

As with *Logopolis* [1981 - see Volume 33], it was indicated that there was a telephone behind the sign on the front of the TARDIS as with a real police box. In the alleyway, after taking the strange call on the TARDIS phone, the Doctor met a drunk he had seen in the bar: Dr Summers ('angry - hard, angry little eyes. Something big has happened to

this man, and he's angry at everything'). Dragging his leg, Summers explained that a month ago he was a surgeon and agreed to show the Doctor what happened. On the Westminster balcony, Algy was described as 'a chinless wonder, probably with a rich uncle who's kept him away from the front - Mark Gatiss in silly ass mode' while Jack was introduced as 'impossibly handsome, dashing - the jawline of Dan Dare, the smile of a bastard';

Connections: 133 squadron

▶ Jack claims to be an American volunteer serving with the 133 Squadron of the Royal Air Force. 133 Squadron RAF was a famous Eagle squadron initially formed in 1918 and then reformed at RAF Coltishall in Norfolk in July 1941; it was transferred to the USAAF in September 1942.



Dan Dare had been the the square-jawed pilot of the future whose strip debuted in the *Eagle* comic in 1950. In reference to the landmark 1977 science-fiction adventure film, the cockpit of Jack's craft was described as 'a mix of fighter pilot imagery and *Star Wars*'. Lowered down in Jack's beam, Rose met Jack standing impossibly in mid-air in front of Big Ben; the ship's computer had recommended destroying Rose. Meanwhile, Summers showed the Doctor where the strange object had crash-landed on some wasteland.

The children eating the meal at the house were terrified by a small figure outside asking for its mummy and withdrew; caught inside the house, Nancy told Alf that this figure could make phones ring and they hid upstairs in a nursery which they barricaded. Summers took the Doctor to an abandoned hospital while Jack and Rose danced to Glenn Miller's 1939 composition *Moonlight Serenade*. Jack explained to Rose that his homicidal nav-com came from a Limpharan battle cruiser. In the hospital, Summers showed



the Doctor wards full of gas-masked people with identical injuries; he explained the first four victims came from the crash site. When Rose arrived with Jack and introduced the Doctor as “Mr Spock”, Rose added: “Gonna be on your gravestone. ‘Doctor Who?’” “I’d rather have ‘Doctor Who’ than ‘*Star Trek*,’” said the Doctor.

Ernie, Jim and Gillian raced across wasteground to a ruined house where they were confronted by Mr McTavish (‘a lean man in his shirt-sleeves, early thirties, with a tortured, suffering face’) and the governess Miss Timberlake (‘prim, perfect, glacial... young, can’t be more than her early twenties – maybe even younger than that – but something about her absolute icy composure makes that not matter’). On hearing that Nancy went back, Miss Timberlake said she no longer lived there... or anywhere. Later, Miss Timberlake reminded the silent McTavish that the two of them were responsible for the “evil” which had happened. The script concluded with the Empty Child confronting Nancy and Alf in the nursery

as the infected patients – including the transformed Summers – surrounded the Doctor, Rose and Jack. ‘Next Episode: *The Empty Children*.’

Moffat and fellow writers Paul Cornell and Robert Shearman all spoke at the Faringdon Arts Festival in Oxfordshire across the weekend of Friday 2 to Sunday 4 July. At a BBC Worldwide meeting on Tuesday 6 July, the ninth and tenth episodes of the series were being referred to as *World War II*.

Empty Child

At the start of the second script for the story – which was written during July – Nancy attacked the Empty Child with a cricket bat, but it moved a hand and an invisible force slammed her against the nursery wall. The Doctor angrily ordered the child controlling the patients to its room: “Time out!” As the Empty Child left the nursery, Alf checked on the recovering Nancy; her torso was tightly bandaged. The pair fled the house past the returning family. Miss Timberlake put Gillian to bed, telling her to forget about Nancy; however, Ernie and Jim decided to go back for their friend, taking Gillian with them and passing the mute McTavish. Soon they were at the wasteground near the crash site where they saw the father pursuing Nancy and Alf, carrying a gun. However, the father was soon confronted by the young captain commanding the army unit at the site and sent home. The children were hiding inside the circular building erected over the crash site.

The script generally referred to the infected patients as ‘GAS MASK people’. In room 802, there was a child’s chair with broken leather restraints; the Doctor commented that a place called Villengard was in the Shadow Quadrant.

Left:
The Doctor shows off his moves.

Moffat had researched on the internet to ensure that tape recorder technology had existed at the time of the Blitz... but had been unaware that it had effectively been invented in Germany and was not widely adopted elsewhere until the late 1940s. The material with the Doctor and Jack discussing their differing sonic devices was designed to reflect the sexual competitiveness of the characters when impressing Rose. For the first time, the Doctor was being threatened by a younger man, as Moffat pointed out he was in love with Rose. The dancing references throughout the serial were a euphemism for sex, and allowed a build-up of sexual tension.

Escaping the infected patients, the Doctor, Rose and Jack dropped through the floor into a large room where an anatomy class display skeleton had grown a gas mask; in fact this was a lecture theatre full of infected students. The trio become trapped in a store cupboard where jars full of organs had mutated and now sported gas masks. While Jack teleported to his ship, Miss Timberlake admonished McTavish and set out to find the children. Jack drove his ship into the lecture theatre

Below:
Rose and Jack
get flirty.



to collect the Doctor and Rose; inside the vessel, the Doctor commented: "Delphon time-travel controller - low-level only - Limpharan battle computer, Chelonian warp drive - about to pack up, I think - and yes, the Drahvins do the best kitchenettes, don't they?" The Child entered the theatre, asking Jack if it was his "Daddy?". Jack's ship took off, followed by the Child which could now float, as could the others who were infected. Aboard the ship, the Doctor realised that illegal nanites had repaired his bleeding knuckles. Jack landed his invisible craft at the crash site and the group headed for the army's structure, watched by Miss Timberlake and McTavish.

Infected people

Inside the structure, the Doctor revealed that the thing which crashed was invisible... and looked just like Jack's ship. It is the same ship, crashed in its own past a month ago after its warp drive developed a fault; Jack was due to die inside it. As the infected people climbed over the army's structure, Jack commented on the last time he was sentenced to death ("on one of the moons of Voltaire"). The Doctor realised that the nanites got free from Jack's crashed ship. Jack's analyser revealed Nancy to be older than she looked and she admitted she was 21 as Miss Timberlake burst in talking of demons. Jack teleported out to meet his destiny, trying to divert the bomb to destroy the nanites as the Empty Child floated down into the room. As Nancy - Miss Timberlake's daughter - told the Child that she was his mother, McTavish added in a German accent: "I am his father." Realising the nanites could get the information they needed from the boy's parents, the Doctor told Jack that they no longer needed the bomb. The infected people were restored

A woman with dark hair, wearing a blue sweater, is hugging a child from behind. The child is wearing a patterned coat and has their face buried in the woman's shoulder. The scene is dimly lit, with a greenish glow in the background.

'NANCY TOLD THE CHILD THAT SHE
WAS HIS MOTHER.'

Connections: Everything changes

► In the spin-off series *Torchwood*, the episode *Captain Jack Harkness* reveals that the real Captain Jack went missing on the morning of 21 January 1941, being shot down by the Germans during a training mission. His identity had then been adopted by the rogue Time Agent.



and cured. The bomb was detonated at the crash site... and the episode ended with Jack, preparing to die in his doomed ship, seeing the TARDIS materialise.

As the drafts developed, Moffat realised that he would have to simplify – notably losing the idea of Jack's time-looped ship – and also to reduce the night shoots with the children.

As early as June, casting got underway on the role of Captain Jack. Julie Gardner

had been impressed by a performance in the West End musical *Anything Goes* given by John Barrowman as Billy Crocker. Barrowman was the only actor considered for the role of Jack; the actor had hosted BBC programmes such as *Live and Kicking*, but was best known for his roles in musicals such as *The Phantom of the Opera* and *Miss Saigon* in addition to which he had starred in the CBS series *Central Park West*. Born in Glasgow and raised in Illinois, Barrowman was familiar with *Doctor Who* and keen to take the part; he also spoke with an American accent which both Davies and producer Phil Collinson wanted. When Davies and Gardner told Barrowman that the Autons would be in the opening episode of the series, *Rose* [2005 – see Volume 48], he was excited because of his memories of *Spearhead from Space* [1970 – see Volume 15] when he was little.

Barrowman undertook camera tests for Davies, Collinson and casting director Andy Pryor at 2pm one afternoon in Shepherd's Bush, London where he recorded two scenes from *The Empty Child* (notably Jack telling Rose that he was a con man); the actor used different accents,

performing the scenes with English, American and Scots dialects. Collinson and Davies then met with Gardner, head of drama Jane Tranter and executive producer Mal Young an hour or so later and showed them the VHS tape, with an agreement from Jane to cast Barrowman immediately. Later the same afternoon, Barrowman was in Covent Garden when he got a phone call from his agent confirming his casting.

Steven Moffat attended the first readthrough for the new series to hear Christopher Eccleston and Billie Piper as the Doctor and Rose on Monday 12 July. By the end of July, there were rumours that John Barrowman had been cast as Captain Jack in *Doctor Who*. His involvement was confirmed in a BBC press release on Wednesday 4 August.

In August, it was planned that the story would form a stand-alone Block IV in production. Before he began work on the series, John Barrowman completed his

Right:

"I don't believe it!" Richard Wilson plays Dr Constantine.



run in *Anything Goes* and then did a stint in *Chicago* in the West End; he briefly discussed his role as Captain Jack (“an intergalactic rogue”) with Richard Bacon during an interview on Radio 5 Live on Sunday 22 August.

By Monday 20 September, Moffat was working on the second draft of his two episodes, the first of which now had the working title of *The Empty Child*. In the second draft, the drunken doctor at the bar became Constantine (‘Peter Lorre with extra sweat’) and Jack’s homicidal nav-com had been dropped. At the house where the urchins tucked into a meal, one of the group was John, ‘a lanky, cadaverous, haunted-looking 20-year-old in a big, tatty coat, the collar turned up’. John could not speak, but whispered to Nancy. Jack now told Rose about the Chula Nova (named after the restaurant where the writers had met in March), a battle fleet from the Shadow Quadrant; it was one of these med-ships which he was using as bait in

his scam for the Time Agents. Jack’s ship was also a Chula ship. Ernie, Jim, Gillian and John watch the house where Nancy and Alf were trapped in the nursery. The second episode was now entitled *The Doctor Dances*, taken from Rose’s line: “The world doesn’t end cos the Doctor dances.”

Restorative nanites

In the second episode, after the Empty Child left the house, Alf insisted to Nancy that – despite what she claimed – John could speak. The children fled the house; pursued by the father to the wasteground. In this version, Miss Timberlake and Mr McTavish had been omitted, as were the mutated skeleton and organs in jars. The Doctor’s bleeding forehead was now healed by the nanites on Jack’s ship... as Rose’s hands had been in the first episode. It was now Algy who was in charge of the soldiers at the crash site when Jack’s ship arrived. The invisible ship in the crater under the army’s shelter was no longer Jack’s ill-fated vessel. Realising the effect of the nanites inside the ship, the Doctor commented: “The nanites are designed to restore Chula warriors – complete with all their cyber-implants. Om-Coms, God knows what.

All that weapons tech in the hands of an hysterical two-year-old – it’s the Daleks all over again.” “We did okay against the Dalek,” notes Rose, in reference to the episode *Dalek* [2005 – see Volume 49]. When Nancy revealed herself to be the Empty Child’s mother, John added in a German accent that he was the father. With the nanites reprogrammed, Jack took the bomb out into

Connections: Get well

► The Doctor’s parting comments to Constantine about the Welfare State refer to the government’s attitude to fighting the evils of society (squalor, ignorance, disease, etc) as proposed in William Beveridge’s report in 1942 and adopted from 1945 through to the 1970s.



THE EMPTY CHILD / THE DOCTOR DANCE

'WHEN BILLY TOOK THE DOCTOR
TO THE HOSPITAL, THE DOCTOR
REMARKED: "ALBION HOSPITAL."'

space but was rescued by the TARDIS which he boarded to the strains of Glenn Miller's recording of his signature tune *In the Mood*, a 1938 composition from Joe Garland and Andy Razaf which topped the charts in 1940.

During the autumn, James Hawes – who had worked on *Holby City*, *The Mrs Bradley Mysteries* and *Sea of Souls* – was asked to handle the two-part story by Phil Collinson. Hawes had been considered earlier for Block One of the series, but had not been available; he had watched and enjoyed the series when he had been younger. Born in Wimbledon, Hawes had started off in factual programming but moved into drama with work on shows such as *The Bill*.

In the third draft, when the Doctor entered the drinking den, the establishment's kitchen was being raided by Billy ('12-year-old street urchin'); it was Billy whom the Doctor now met after the call on the TARDIS phone and who showed him where the "other bomb" which "wasn't a bomb" landed and about "the doctor" who was interested in it. At the house which the urchins raided for food, Ernie was now joined by Gillian,



Nancy and Jim plus the newcomer, Alf; John was not present in this version. When Billy took the Doctor to the hospital, the Doctor remarked: "Albion Hospital." "You been here?" asked Billy. "Not yet," replied the Doctor, with reference to *Aliens of London/World War Three* [2005 – see Volume 49]. Billy slipped away as the Doctor entered the premises.

When Rose passed out after being rescued by Jack, she started to say: "Oh boll-." Rose and Captain Jack flirted more atop his invisible ship, and the Doctor met Dr Constantine ('in his sixties, tired beyond reason, walks with a stick') inside the hospital. With the Doctor's leather jacket look now fixed for the series, Jack referred to the Time Lord as "U-Boat captain", comparing his style to that of a German Unterseeboot commander. Billy joined Ernie and the others outside the house where Nancy and Alf were trapped in the nursery.

Jack's ship

In the second episode, Jack described his business plan as like the *Titanic* and culminating on "iceberg day". When the homeless children arrived at the wasteland guarded by the army, Ernie commented about "the other bomb. The one that got your little brother." "And brought him back..." added Nancy. Algy had a scar like that of the infected people, and Gillian too soon succumbed to this. The lecture theatre was now omitted, with the Doctor, Jack and Rose falling into another ward full of patients. The interior of Jack's ship was not revealed until this second episode as a 'cross between *Star*

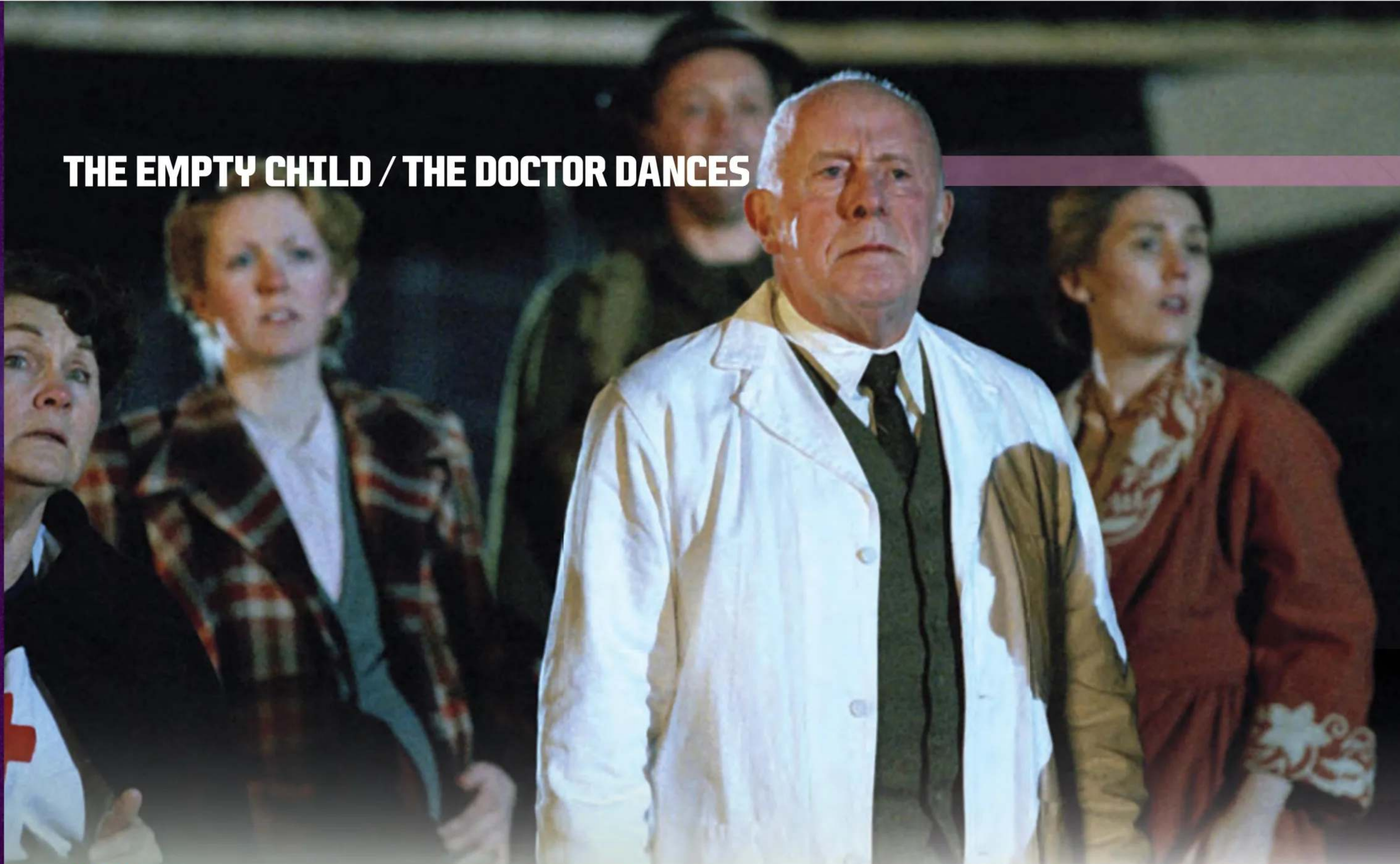
Connections: Time tracks

▶ The Doctor explains that the spacecraft that he is pursuing at the opening of the story is "jumping time tracks", which is something the TARDIS itself had done in *The Space Museum* [1965 – see Volume 5].



Left:
Captain Jack steers his ship.

THE EMPTY CHILD / THE DOCTOR DANCES



Above:
There's some
disruption at
Albion Hospital.

Wars fighter and camper van'; Jack now teleported the Doctor and Rose to his ship from the store room where they were trapped. When Nancy found that the crash pit appeared to be empty, all the other kids had transformed into gas-masked figures. At the crash site, the Doctor worked out that one of the children had not been infected from the names on their bags and that this was Nancy, whom he persuaded to emerge from hiding. Jack's scan of Nancy revealed she was wearing a corset... and she was revealed to be the boy's mother. The Doctor's comment that life was "nature's way of keeping meat fresh" was a line which Moffat had previously used for the final episode of *Joking Apart* in 1995.

One of the main problems with the story was that the Doctor and Nancy did not meet until near the story's conclusion. Consequently a further – fourth – draft of *The Empty Child* saw Billy omitted; the Doctor met Nancy who was raiding the drinking den with Jim. She showed the Doctor the crash site. It was Ernie ('a boy of about 14') who took the lead when the

urchins (including Jim and Gillian) raided the family's home before they were joined by Nancy (who had shown the Doctor to Albion Hospital) who had been followed by the Child.

Doctor Who Confidential covered the tone meeting for the episode held in a BBC Cardiff meeting room on Thursday 11 November 2004. At the tone meeting, Russell T Davies felt that the key word for the story was "romantic"; this helped shape the nostalgic rather than realistic view of the Second World War depicted in the finished programme. Offering the word "iconic" in addition to this, James Hawes realised that he would be treading a fine line between creating something that could be too terrifying for some members of a family audience, but also something that didn't look ridiculous. Having studied a number of old movies and television shows, Hawes decided to go for a film noir feel for his episodes, despite knowing that the schedule was very ambitious.

The sixth draft of *The Empty Child* and the fifth draft of *The Doctor Dances* were now very close to what would become

the shooting scripts, closely resembling the finished programmes. The Doctor's psychic paper first seen in *The End of the World* [2005 – see Volume 48] appeared again, this time giving his alias as “Dr John Smith, Ministry of Asteroids”. The computer on Jack's ship spoke with a ‘deep, macho’ voice. When it was realised that nanites was a name which had been used for sub-microscopic robots in the series *Star Trek: The Next Generation*, script editor Helen Raynor came up with ‘nanogenes’ as a replacement. Nancy was now described as ‘a classic street urchin – dirt-streaked face, ragged clothes. She looks to be about 16, and underneath the grime, pretty as a porcelain doll’ while the character of Gillian had been dropped. The Doctor's comment to Nancy, “Don't know what you do to Hitler, but you frighten the hell out of me,” was a paraphrase of remarks attributed to the Duke of Wellington on receiving a draft of new troops in Spain in 1809: “I don't know what effect these men will have on the enemy, but by God, they terrify me.” Rose now recovered in the cockpit of Jack's ship again, and there was still no reference to Captain Jack being an American volunteer. Mickey Smith,

Rose's boyfriend in *Rose* and *Aliens of London/World War Three*, was mentioned. The Doctor found Nancy hiding food by a shattered wall in the wasteland, and it was now commented that the soldiers had erected a fence around the ‘bomb’. This script originally included more dialogue between Rose and Jack on their first meeting; Jack claimed to have spent a year invisible for tax reasons. The Child influencing the toys was added in the form of a music box (an element which was later expanded). Nancy still hid from the Child in the nursery at the family's home; this would subsequently be changed to the dining room to save on the cost of constructing a further set.

Action material and dialogue

In the script for *The Doctor Dances*, the dialogue contained references to the volcanic eruption of Vesuvius at Pompeii in 79 AD; Jack referred to this as “Volcano Day” and an early idea for the eleventh episode of the series had been *Pompeii*, a story featuring the Doctor, Rose and Jax based around this event. The store room scene had Rose referring back to the first episode of the series with regards to the Doctor blowing up her workplace. Nancy's confrontation with Arthur (now Mr Lloyd) had been added; this took place in the garden shed where she had been imprisoned. Because Lloyd was an ironmonger, Nancy demanded wire-cutters from him; her threat about his relationship with Mr Haverstock was effective because prior to the Sexual Offences Act of 1967, homosexual acts between adult men was a criminal offence. This addition was to counterpoint the action material with more dialogue. There was then a later scene of Mr Lloyd delivering the wire-cutters to Nancy at her hideaway.

Left:

The Doctor and Rose take a tour around war-torn London.



THE EMPTY CHILD / THE DOCTOR DANCES

The Doctor's dialogue about Jack being a product of the fifty-first century when humanity spread across the universe tied in with a reference in *The Invisible Enemy* [1977 – see Volume 27] to the year 5000 AD being at the time of the Great Break Out. The involvement of the urchins in the story's climax had been substantially reduced, as had the army's structure erected over the crash site (apart from one instance); this was based around the idea of an open area on Barry Island being used for the story's conclusion. The Doctor's party entered the structure built around the pit but it seems to be empty; they then heard Nancy singing the English nursery rhyme *Rock-a-bye Baby* (first published in the eighteenth century) to the mutating Jenkins. As the party studied the Chula craft, the gas-masked Jenkins emerged from the shed, but the Doctor told Rose to ignore this and other such figures; Rose said that this is what her mum used to say about wasps. When Rose and Nancy attempted to use the sonic screwdriver to reattach the barbed wire, a toothbrush popped out of the end. "Toothbrush!" called Rose, to which the Doctor shouted back: "Hash key!"

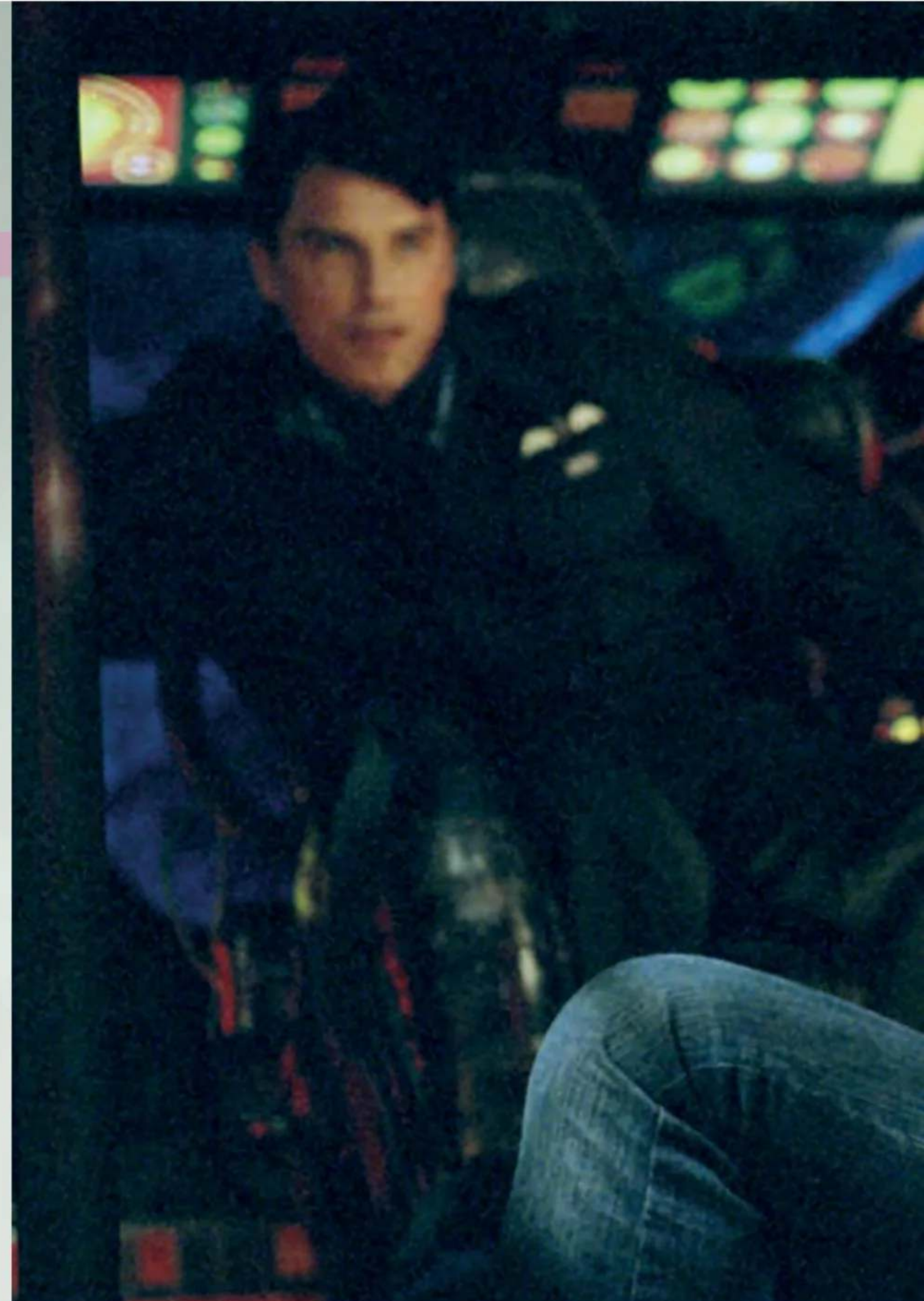
In the climax, the Doctor originally vented his anger on Jack: "Harmless?

Connections: Star trekkin

► Rose's comment "gimme some Spock" about the Doctor not scanning for alien technology referred to Mr Spock, the science officer of the *USS Enterprise* in the 1960s American science-fiction series *Star Trek*.



Human beings, as we know them, are gonna be extinct any second now and you tell me *harmless*? Is this some new kinda harmless, that hasn't got to me yet? Did I miss a memo? *Harmless*?" Jack suggested using the bomb – due to fall in 20 minutes – to destroy the nanogenes. Rose saw a light flashing on the canister; this was a distress signal which was summoning the



Chula warriors which the nanogenes had transformed the victims into. The Doctor reasoned that they could arrange to have the bomb fall on time on the nanogenes, the victims and the Child who was the controlling mechanism; he explained to Nancy that they needed to kill her 'brother', Jamie. Furthermore, with the casting of Richard Wilson as Dr Constantine, the actor had been hired for two episodes, but had no dialogue in the second of these; consequently, the recovered medic was given extra dialogue and the character of Mrs Harcourt was added.

By now, visual effects supervisor Dave Houghton had read the scripts and recommended that the barrage balloon sequence could not be realistically achieved with the CGI effort available; consequently this was proposed to be – in part – a filmed model. Moffat was amazed that this sequence – which he had written to test the budget limitations – had survived.

In terms of casting, for the role of Dr Constantine, James Hawes had hired Scots



of him delivering the wire-cutters omitted. After Nancy's release, there was a long sequence which showed Rose's reaction to the Doctor comforting another woman whom he had met earlier. The material with Rose and Nancy fixing the wire fence was omitted, as were Rose's comments on being mistaken when she thought that Jack was "straight".

Readthrough

The readthrough for the story was scheduled for 6.30pm on Monday 13 December at the BBC's Ty Oldfield premises in Llandaff. Unfortunately, Christopher Eccleston and Billie Piper were busy recording *The Long Game* and were unable to attend; Piper, however, was fitted for the harness that she would need to wear in *The Empty Child* by stunt arranger Lee Sheward. With several key cast members missing (script editor Elwen Rowlands read the lines of the Empty Child), the reading went badly and a despondent Moffat phoned his wife to tell her: "I think it's the worst thing I've ever written. I've waited all these years to write *Doctor Who* and I've f***ed it up!"

In terms of casting, James Hawes took a lot of time in ensuring that the child actors he hired had confidence. Playing Nancy was 20-year-old Florence Hoath, a former child actress who had featured in *The Demon Headmaster* and *The Cazalets*. Cheryl Ferguson, playing Mrs Lloyd, had featured in *Middlemarch* while Robert Hands, cast as Algy, had appeared in series such as *Grange Hill* and *The House of Eliott*. The small role of Mrs Harcourt went to Vilma Hollingbery who had been in *The River* and *Sitting Pretty*.

A location recce was held on Wednesday 15, followed by a production meeting for the two episodes on Thursday 16. ■

Left:

Rose gets cosy in Jack's ship.

actor/director Richard Wilson who was then best-known for the BBC1 sitcom *One Foot in the Grave*; as well as a substantial stage career, his other notable television credits included *Crown Court*, *A Sharp Intake of Breath*, *Only When I Laugh*, *Tutti Frutti*, *Hot Metal* and *Under the Hammer*. "He agreed to do the show because he thought the script was so strong," Hawes told *Doctor Who Magazine*.

Work on Block IV began on Tuesday 7 December during recording on *The Long Game* [2005 – see Volume 49] when, in his lunch break, Christopher Eccleston worked with choreographer Ailsa Altena-Berk to rehearse his performance to *In the Mood in The Doctor Dances*.

Shooting scripts for *The Empty Child*/*The Doctor Dances* were prepared on Friday 10 December. Some of the dialogue in which the Doctor deduced how Nancy looked after the street kids was altered in the first of the two scripts. In *The Doctor Dances*, Nancy's confrontation with Arthur Lloyd (no longer an ironmonger) was now shifted to the dining room and the scene

'SCENES ON THE KITCHEN AND DINING
ROOM SETS WERE RECORDED ON
FRIDAY 11 FEBRUARY.'

Production

Recording on the Block IV episodes started on Friday 17 at Unit Q2, covering various greenscreen sequences and shots against blacks for the story between 8am and 7pm. This was John Barrowman's first recording for the series, but since he was not available the following morning he also recorded all his dialogue for Jack's conversation with Rose when he rescued her in *The Empty Child*; consequently, the

scheduling eased the newcomer into the series and allowed him time to bond with Piper and set up Jack's character in a key sequence. Ailsa Altena-Berk was on hand to supervise their dance to *Moonlight Serenade*. In addition to the scenes of Jack and Rose atop the invisible ship, the shots of Jack astride the bomb were also recorded against blacks. Russell T Davies had meant to ask Steven Moffat to have inserted a 'Bad Wolf' reference into his script in line with the other episodes of the run, but the

THE EMPTY CHILD / THE DOCTOR DANCES

Connections: More please...

► The Doctor likens Nancy feeding the street urchins to a West End musical; this is a reference to the 1960 musical (and subsequent 1968 film) *Oliver!* based on Charles Dickens' novel *Oliver Twist*, in which the character Nancy was like a 'big sister' to the children in Fagin's gang of pickpockets.



design department – who had spotted the running theme – had written the German equivalent ('Schlechter Wolf') on the side of the bomb prop designed by Ben Austin. Jack's special watch/analyser was designed by Matt Savage, who also came up with the character's sonic blaster. "John and Billie were given a nightmare first day together – they had to do a five-page scene against a greenscreen set," recalled James Hawes of the tight schedule at the start of the block. Barrowman

needed to leave as soon as possible to fly to Florida and join his partner, Scott Gill, for the Christmas holidays.

The final recording day before the Christmas break was Saturday 18 December and focused on effects shots at Unit Q2 with only Billie Piper and her stunt double, Kim McGarrity, required for work from 8am to 7pm; this material was supervised by stunt arranger Paul Heasman who had been a walk on in serials such as *Kinda* [1982 – see Volume 34], worked as a stuntman on stories like *Mawdryn Undead* [1983 – see Volume 36] and was stunt supervisor on serials since *Silver Nemesis* [1988 – see Volume 45]. Piper recorded part of her BBC Worldwide video diary, *On set with Billie Piper*, covering the material with Rose suspended in mid-air against a greenscreen and then descending against blacks. The shots of the bomb in flight were also recorded against blacks.

In blue page rewrites for *The Empty Child* on Wednesday 22 December, the Doctor's comment about travelling for "seven hundred years" became "nine hundred years". The Doctor's meeting with the



urchins was rewritten to add the suspicions that the Doctor was a policeman, and dialogue about the experiences of Alf and Ernie was added while some of Nancy's speeches were dropped. The start of the scene on the railway bridge was redrafted to add more debate between the Doctor and Nancy about the importance of names. The scene between the Doctor and Constantine was shortened to remove comments about the authorities. The Doctor now empathised with Dr Constantine's comment that before the war he had been a father and a grandfather; the Doctor claimed to be the last of the Time Lords since the Time War, and his earlier travels had seen him accompanied by his granddaughter, Susan.

The Doctor Dances underwent pink page rewrites the same day. Minor changes were made to the second scene in the Child's hospital room, and some dialogue was deleted between the three main characters after they fell into the new hospital ward. The scene between the Doctor and Rose while trapped in the store room was altered to add the Doctor setting up the resonance pattern in the concrete and altered the dialogue of him



evading dancing. Material of Nancy being captured by the soldiers was reworked, and an extensive change was made to a key property of the cylinder in the pit. Some dialogue between the Doctor and Rose on the crash site was dropped. The scene of Rose and Nancy mending the barbed wire was reinserted. The climax was also reworked and resequenced, with the Doctor's wrath at Jack removed and replaced by his irritation.

Gas masks

After the Christmas break, work resumed on Tuesday 4 January 2005 with Christopher Eccleston, Billie Piper and John Barrowman at the supposedly haunted Cardiff Royal Infirmary where sequences for *Rose* and *Aliens of London/World War Three* had been recorded during the summer and autumn. Most recording for the week was scheduled for 8am to 7pm, and this first day covered the scenes for *The Doctor Dances* in the store room with the Doctor, Rose and Jack.

Richard Wilson joined the cast on Wednesday 5 January, when recording at Cardiff Royal Infirmary completed the

store room material and then focused on the hospital ward scenes of the Doctor talking to Constantine; Wilson also pre-recorded all his dialogue for the tape recording of Constantine talking to the Child. John Barrowman was only needed on this day for tests on Captain Jack's hair colouring. This was the first day that the gas masks were needed for the infected people in the hospital. These were especially made by Millennium Effects to a design from Edward Thomas; real wartime gas masks (which had been partially made from asbestos, a substance now proven to cause serious health issues) had large eyes which would reveal the face of the wearer and so be less frightening. Rob Mayor of Millennium used glass eye pieces from Russian gas masks which were darkened to obscure the eyes of the wearer. The filter parts were made from the raised rims of baked bean tins purchased by Neill Gorton of Millennium, and around 20 of the masks were made.

On Thursday 6, Mike Smith doubled for Richard Wilson as the gas-masked Constantine in some shots, although Wilson was fitted with a prosthetic gas mask from

Left:

Hanging about during takes.

Below:

Billie Piper prepares to be dangled over war-torn London.



Millennium Effects. Recording at Cardiff Royal Infirmary was attended by a crew from *Doctor Who Confidential* who also interviewed Chris Eccleston; scenes during the day included Constantine transforming, Jack meeting the Doctor in the corridor, and the gas-masked victims rising in *The Doctor Dances*. The scene of Jack explaining his scam was scheduled but deferred.

Busy with other projects, Richard Wilson was absent from recording on Friday 7 and doubled by the masked Mike Smith. One of the patient extras, Phil Sutton, was fitted with a prosthetic gas mask for the scene where Rose studied a victim at the start of *The Doctor Dances*. To avoid clichés from zombie films, James Hawes decided not to have the gas mask creatures walking

with their arms outstretched. Work for the day focused on the ward, covering the later scenes from *The Empty Child* (including Jack explaining his scam) through the cliffhanger to the start of *The Doctor Dances*.

The next fortnight was scheduled as a series of night shoots so that the required exterior scenes could be performed in the dark. After a day off, recording resumed with Eccleston and Piper at 4pm on Sunday 9 January, running through to 3am. These scenes were recorded near the Millennium Stadium in Cardiff; the two ends of Womanby Street were sealed off and material was recorded opposite The Gatekeeper pub for the alleyway scenes at the start of *The Empty Child*. Luke Perry, who was to play Timothy Lloyd, stood in

Below:

The crew members fit the gas masks.



as the Empty Child for the shots of the boy on the rooftop.

Piper then had a day off while Eccleston recorded from 3pm through to 2am on Monday 10; this initially took the unit back to the Headlands School on St Augustine's Road in Penarth where much of *The Unquiet Dead* [2005 – see Volume 48] had been recorded in autumn 2004 and where the drinking den set had now been constructed in the basement. Four musicians were hired for this scene to perform *It Had to Be You* (a 1924 composition by Gus Khan and Isham Jones) as backing for singer Kate Harvey. Location dressing included specially created Blitz warning posters by Jenny Bower. With this material completed, Eccleston returned to Womanby Street for the sequence of the Doctor receiving the strange phone call via the TARDIS; the cat found by the Doctor was provided by Martin Winfield of Rockwood Animals.

Cardiff Royal Infirmary

Tuesday 11 January saw Eccleston, Piper and Barrowman back at the Cardiff Royal Infirmary for work from 2pm to 1am. The material for *The Doctor Dances* of Jack defending his plan was completed first, followed by various corridor scenes of the Doctor exploring, leading Rose and Jack upstairs and then the fall through the floor. It was hoped to record part of the scene with the trio falling through the floor in *The Doctor Dances* as supervised by Paul Heasman, but the bulk of this work was put back to the following day along with the Doctor seeing the patients in the ward in *The Empty Child*.

Wednesday 12 was one of the major publicity days for the new series, with selected journalists invited to visit the



Above:

Not the best choice of T-shirt, Rose.

standing TARDIS set at Unit Q2 in Newport. That afternoon, recording at the CRI began at 1pm and was due to run to midnight with the three stars, plus seven-year-old Albert Valentine as the Empty Child. Albert had appeared in a Kellogg's advert and was the son of actress Alison Bettles; he was too young to know about the series but told the *Southland Echo*, "My mum and dad told me a bit about what he was like. I told my teacher about the part and she thought that it was exciting." Work began on the corridor scenes (including the zoom in on the Child in *The Doctor Dances*) and the completion of the stunt fall through the floor to the ward below. The Doctor seeing the ward of patients in *The Empty Child* was then completed before the team moved to the first floor and began work on the scenes outside and inside the Child's bedroom; this featured a Wearite two-speed quarter-inch tape deck which had been manufactured from around 1947.

Work from noon to 11pm on Thursday 13 used a second camera to cover the scenes inside the Child's bedroom in the hospital, along with another close-up of a gas-mask victim, this time with Chris Jones wearing the prosthetic for a pick-up shot in *The Empty Child*. The main aim had been to complete the material in the bedroom, but this sequence spilled over into Friday 14.

By now, recording the following week was scheduled to allow for simultaneous production – or ‘double banking’ – with *Boom Town* [2005 – page 62] which would be recording from Wednesday 19 January. Work at the hospital on Friday 14 from 11am to 10pm commenced with the end of the bedroom scene and continued with the Child smashing through the wall into the corridor. The crew then moved to the second floor to record a shot of the stunt fall through the floor supervised by Lee Sheward and performed by Jamie Edgell, Kim McGarrity and Tony Lucken as the Doctor, Rose and Jack respectively. Following this, the camera team descended to the ground floor to record the material with the Doctor’s party outside the store room. Finally, the crew moved outside to where the ‘Albion Hospital’ sign from *Aliens of London/World War Three* had been remounted; all the exterior scenes of the infected patients emerging and the Doctor’s arrival plus his distant view of the establishment were then recorded.

Below:
“Are you
my mummy?”

To get the space required to complete the shots of Rose hanging from the



balloon, the crew recorded in an aircraft hangar at RAF St Athan, the home of the Defence Aviation Repair Agency, in the Vale of Glamorgan from 4pm to 2am on Monday 17 January. Cast and crew needed to wear ID at all times. Of the regular cast, only Billie Piper and John Barrowman were required, with Kim McGarrity again doubling for Piper in the shot where Rose fell from the rope, supervised by Lee Sheward. Earlier in the day Piper phoned into Radio Aid to help support the fundraising appeal for the tsunami disaster which had occurred over Christmas; during her call she confirmed *Doctor Who* would be broadcasting from the end of March. Two cameras were used again on this day for the demanding scenes which saw both Piper and McGarrity being suspended by wires from the top of a very tall crane. Also recorded were shots of Jack on the bomb in the night sky and a shot of the bomb in flight. A false roof had been constructed for shots of Rose at the top of the fire escape with the strange boy. Meanwhile, in London, *Doctor Who Confidential* had been recording material about the show’s CGI work at The Mill.

TARDIS scenes

Tuesday 18 January saw Eccleston, Piper and Barrowman back at Unit Q2 for recording from 3pm to 2am. *Doctor Who Confidential* covered the setting up of Captain Jack’s ship (a design initially conceptualised by Bryan Hitch) at the Newport studio and spoke to both John Barrowman and James Hawes. Recording commenced with the material in *The Doctor Dances* of Jack talking to the Doctor and Rose and trying to block the radio signals, and then doubled back to material for *The Empty Child* of Jack studying Rose on



his instruments. At 9pm, a photoshoot for Eccleston and Piper was arranged to take place on the TARDIS set with BBC publicity present.

Wednesday 19 was then the day shared with *Boom Town*; consequently, Christopher Eccleston worked on location with the main unit, while from 4pm to 3am at Unit Q2, a replacement camera crew recorded scenes between Rose and Jack in Jack's cockpit. It had also been hoped to complete close-ups of the couple in front of Big Ben's clockface but these shots were deferred.

Work began at 4pm on Thursday 20 January which was scheduled to cover the remainder of the cockpit scenes and the TARDIS sequences, with Eccleston rejoining Piper and Barrowman for work through to 3am. The first of the TARDIS scenes saw Ailsa Altona-Berk supervising the Doctor and Rose dancing to *In the Mood*; a double stood in for Christopher Eccleston in some long shots or for close-ups of the feet. *Doctor Who Confidential* was again present to cover the work on Jack's ship, while Clare Jones of BBCi recorded

material on the TARDIS set for the *Doctor Who* website's TARDIS tour feature. It had been planned to complete the opening TARDIS scene and the sequence of Rose worrying about Jack on the TARDIS set, but these shots had to be deferred.

Friday 21 January saw recording start at 4pm at another major location on the story. This was the Vale of Glamorgan Railway, a standard-gauge rail preservation organisation on Barry Island which had been opened in 1997; of the regulars, only Christopher Eccleston was required for work through to 3am. This location – across the road from the site of the Butlin's holiday camp which had been used extensively in *Delta and the Bannermen* [1987 – see Volume 43] – had been selected for use as it was a controllable area suitable for pyrotechnic detonations and where a cutting would obscure the lighting which would be employed for the night shoot. The plan for the first evening had been to record material of the Doctor being shown the crash site by Nancy and then the sequence of the troops capturing Nancy in *The Doctor Dances*; following this, Nancy getting through the fence was to be recorded. Because of the Doctor's Manchester accent, Eccleston struggled with the line “a mouse in front of a lion drawing a line in the sand” since ‘line’ and ‘lion’ sounded the same; consequently the dialogue was amended.

Unfortunately, the rough and uneven terrain was bad for lighting set-ups and the crew fell behind, with some scenes being deferred. Director of photography Ernie Vincze attempted to solve the problem by using one large arc light to illuminate the

Connections: Alias

► The Doctor identifies himself as “Dr John Smith”, an alias first given to the Doctor by his companion Jamie in *The Wheel in Space* [1968 – see Volume 12] and later used as his UNIT cover at the end of *Spearhead from Space* [1970 – see Volume 15].



Left:

Design art for a poster to be used as set decoration.

THE EMPTY CHILD / THE DOCTOR DANCES

whole area which James Hawes reluctantly agreed to. However, this idea drew complaints from local residents and drivers. Phil Collinson then arrived on location, commenting that he had seen the arc light from miles away. With arrangements made to supply blackout curtains to residents during the shoot, the BBC team aimed to use smaller lights to create a moodier feeling. Because of the problems, several of the sequences with Nancy were left unrecorded by the end of the night.

Right:
The Doctor dances!

Saturday 22 was a day off for the crew, while in the *Daily Express* actress Georgia Moffett – the daughter of Peter Davison who had played the Fifth Doctor – explained that she had auditioned for the part of Rose but had not been right for the role. Work began again with all three regulars at the railway from 4pm to 3am on Sunday 23 January. It had been hoped to complete material from the Friday night at the footbridge, but this was deferred and instead work focused on the Doctor helping Nancy to hide her food, and Jack distracting Algy while the Doctor rescued Nancy. Some outstanding inserts of Rose and Jack in front of Big Ben were however achieved.

The *Confidential* crew spent Monday 24 in London with another visit to The Mill and rostrum work at Television Centre. Back in

Connections: Rogue agent

► Captain Jack is identified as a Time Agent. The Time Agents had previously been referred to by Magnus Greel, a war criminal from the fifty-first century in

The Talons of Weng-Chiang [1977 – see Volume 26].



Wales, the BBC Wales team worked back at the railway from 4.30pm to 3.30am. Again, the footbridge shot had to be dropped from the schedule, but alongside the main action of Jack decloaking the ship and the Doctor explaining about the nanogenes, the outstanding sequence of Nancy clipping her way through the fence was completed. The

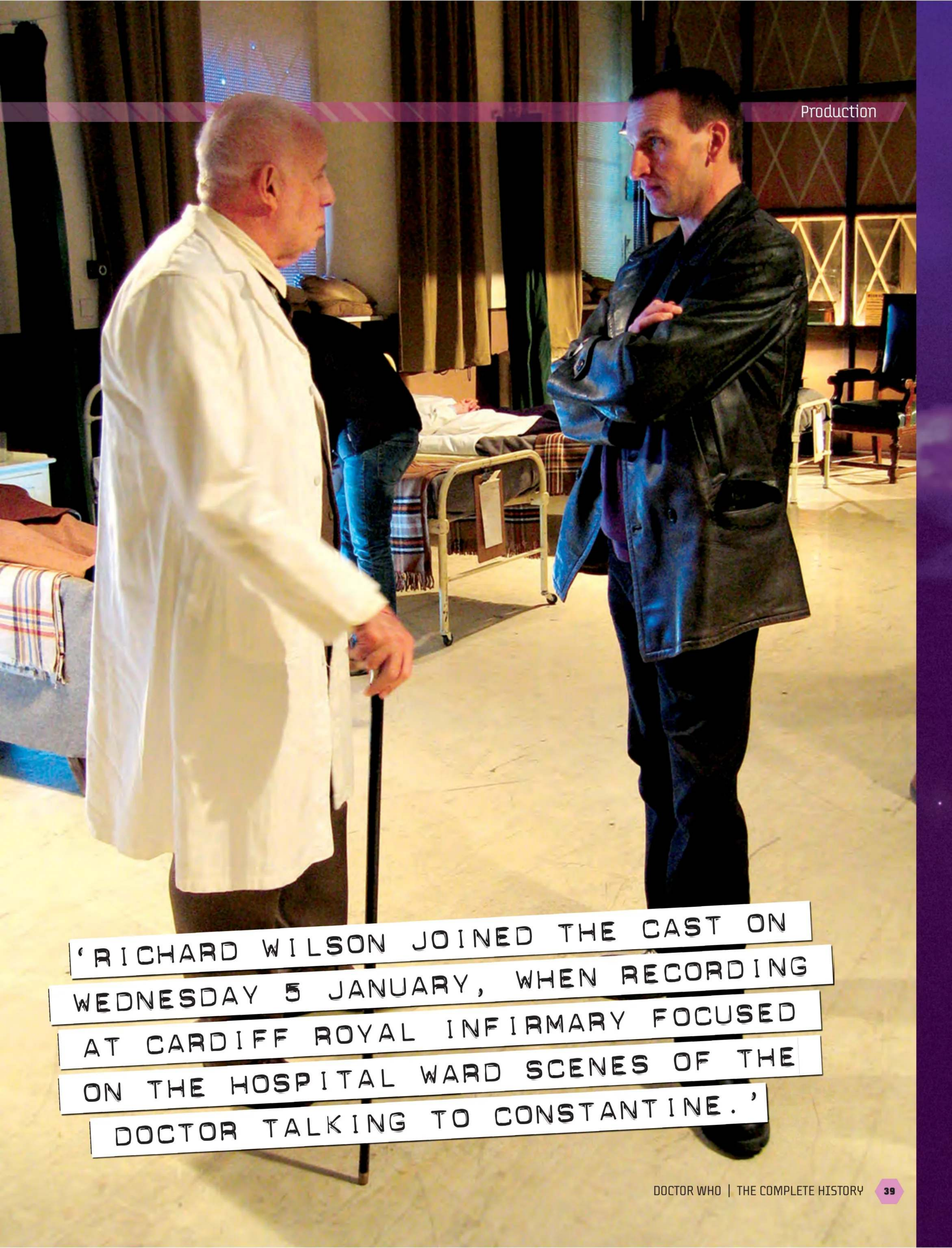


offending bridge shot was completed at the site on the Tuesday night when recording from 4.30pm to 3.30am focused on the Doctor realising Nancy's true identity.

Work from 4.30pm to 3.30am on Wednesday 26 saw the team rejoined by both Richard Wilson and the *Doctor Who Confidential* team who covered the cold night's work. In addition to the deferred scene of Nancy being captured, the schedule comprised the climax of the story with bomb explosions detonated by Any Effects during the evening with three cameras employed on the shoot. Due to lack of time, the closing dialogue between Rose and the Doctor at the crash site was all moved into a new scene set inside the TARDIS.

Nancy and the children

Christopher Eccleston and John Barrowman were not required for work between 5pm and 4am on Thursday 27, and their characters were played by doubles in long-shot while Eccleston attended the Holocaust Memorial Service in London to mark 60 years since the liberation of Auschwitz. Representatives of BBC Worldwide visited recording at the station that evening along with staff and their families from the



'RICHARD WILSON JOINED THE CAST ON WEDNESDAY 5 JANUARY, WHEN RECORDING AT CARDIFF ROYAL INFIRMARY FOCUSED ON THE HOSPITAL WARD SCENES OF THE DOCTOR TALKING TO CONSTANTINE.'

THE EMPTY CHILD / THE DOCTOR DANCES

STORY 164





'GAS MASKS WERE NEEDED FOR THE
INFECTED PEOPLE IN THE HOSPITAL.'

THE EMPTY CHILD / THE DOCTOR DANCES

railway station since this was the last night the venue was being used by the BBC Wales crew. The sequences covered included Rose telling Nancy about the future, Nancy being trapped in the shed with Jenkins and the mutated Algy stirring.

The following evening, recording began at 4.30pm at Bargoed Street in Grangetown for all the scenes set in the front and rear garden of the Lloyds' home; the unit base was Oak Furnitureland in Cardiff Bay's retail park. Luke Perry, who had doubled as the Empty Child in earlier scenes, now played the Lloyd's son. Neither Piper nor Barrowman were required, with Eccleston recording along with the children and the Lloyd family. The scenes at the front of the property were recorded first, with the street dressed by Vehicles in Vision who provided cars including a 1935 Austin Seven Ruby. The unit then moved to the rear of the property to cover the Doctor following Nancy and the gang into the house and then Arthur Lloyd's pursuit of Nancy in *The Doctor Dances*. In the meantime, the *Doctor Who Confidential* team covered Barry Station being derigged by the crew.

Below:
Albert
Valentine
prepares for
his next
scene as the
Empty Child.

Evan help surgeon who did this, Chris! remarked *The Sun* on Saturday 29 January as they printed a picture of Piper hugging



the Moxx of Balhoon from *The End of the World* in a dig at Piper's estranged husband, Chris Evans. *Dalektable!* continued the tabloid on Monday 31 as they ran photos of Piper along with a Dalek and a Slitheen.

Recording from 2pm to 1am on Monday 31 January took place back at Unit Q2, with Russell T Davies present and being followed by a BBC Four documentary crew for *Russell T Davies – Unscripted*. The showrunner then departed for London with Julie Gardner to discuss a potential second series of *Doctor Who* for 2006. Only Christopher Eccleston of the regulars was required, performing the hallway scenes with the Child at the front door, after which kitchen sequences with Nancy were recorded. In the hallway scene, the Doctor's response to the cries of the child outside the door was originally, "Nobody here but us kids"; this was changed in reference to the tune *Ain't Nobody Here But Us Chickens*, a song by Alex Kramer and Joan Whitney and performed by the Louis Jordan orchestra in 1947.





There was then a gap of a week while work proceeded on *Boom Town* with the other crew. However, with the trimming of material planned for the Barry Island shoot, *The Doctor Dances* was now underrunning. Steven Moffat had departed for a holiday in Australia... and on his first morning at the hotel woke to an email from Helen Raynor saying that the show was two minutes short. Davies had attempted to write a scene, but felt that it was not creepy enough. This new sequence had to feature only Nancy and the children (since the regular cast was committed elsewhere) with a minimal set and effects. When Moffat's original suggestion of a record player which came to life in the urchins' den was deemed impractical, it was agreed that a typewriter which came under the control of the Child was possible.

When work on the story resumed it was Monday 7 February with a day at Unit Q2 from 9am to 8pm. Recorded first was the dining room scene where Nancy made her demands to Arthur Lloyd, after which

came the effects shot of the hospital wall breaking, and then further scenes of Nancy handing out food to the kids in the dining room. After this came the previously deferred scenes on the standing TARDIS set, with Christopher Eccleston suggesting that Rose could help fly the TARDIS when the console exploded in the pre-credits. Also present were Menna Richards (controller of BBC Wales), Pat Loughrey (director, nation and regions) and Julie Gardner, plus Malcolm Prince recording interviews for Radio 2's *Project: Who?* and Ben Cook from *Doctor Who Magazine*. Meanwhile, *The Guardian* reported that Lorraine Heggessey, the controller of BBC One who had championed the return of *Doctor Who*, might be moving on from the corporation.

Barrage balloon

The BBC Model Unit shot its material for the two episodes on Tuesday 8 and Wednesday 9 February in London; this included all the barrage balloon shots, artillery fire and petrol explosions as well as a 'matte model' of burning, ruined buildings to provide flame elements shot against a black background. Mike Tucker produced a photo blow-up of Big Ben which was dirtied down, while the balloon was a model made in polystyrene and clad in half-inch upholstery foam, then wrapped in polythene with bands of copper wire; from this, a two-part plaster mould was taken so that a hollow balloon shape could be cast in latex and polyfoam. The balloon was puppetted on the model set by Nick Kool, with shooting at high speed to give weight to the model and its guy ropes.

While the main unit worked on *Boom Town* on Tuesday 8 February, a second unit helmed by Hawes recorded the balcony

Left:

Director James Hawes runs through a scene with Florence Hoath.

scene from *The Empty Child* with Jack and Algy at Glamorgan House on King Edward VII Avenue in Cardiff (close to the main venue used in *The End of the World*) from 5pm to 10pm, with a greenscreen to allow the London skyline to be added in post-production. John Barrowman recorded this material after completing his work for the day on *Boom Town*.

Wednesday 9 February saw *Doctor Who Confidential* covering the scenes with Christopher Eccleston and the child actors on the dining room and hallway sets which were recorded between 10am and 9pm. Billie Piper was not required on this day, and consequently was able to attend the Brit Awards at Earl's Court in London, engaging in banter with Chris Evans,

who was hosting the event. A series of inserts were also recorded including shots of Jack's holster at the hospital, the Child's drawings on the bedroom wall, the steering column on Jack's ship, and the TARDIS scanner seen at the start of the episode.

After Thursday 10 was spent on *Boom Town*, scenes on the kitchen and dining room sets were recorded at Unit Q2 between 8am and 7pm on Friday 11 while a second unit worked with the regular cast on location for *Boom Town*. It was planned to conclude the day's work with the extra scene set in the children's den for *The Doctor Dances*, but this was deferred to Friday 25 February when it was recorded at Unit Q2 from 9am to 1pm. ■

PRODUCTION

Fri 17 Dec 04 Unit Q2, Newport: Outside Big Ben; Above Crash Site

Sat 18 Dec 04 Unit Q2: Greenscreen; Against Blacks

Tue 4 Jan 05 Cardiff Royal Infirmary, Cardiff (Store Room)

Wed 5 Jan 05 Cardiff Royal Infirmary (Store Room/Hospital Ward (2))

Thu 6 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2)/Hospital Corridor)

Fri 7 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2))

Sun 9 Jan 05 Alley off Womanby Street, Cardiff (London Alleyway)

Mon 10 Jan 05 Headlands School, St Augustine's Road, Penarth: Ground Floor (Darkened Corridor/Drinking Den); Alley off Womanby Street (London Alleyway)

Tue 11 Jan 05 Cardiff Royal Infirmary (Hospital Ward (2)/Hospital Corridor/Hospital Top Floor Corridor/Hospital Long Corridor/Hospital Ward (1))

Wed 12 Jan 05 Cardiff Royal Infirmary (Hospital Corridor/Hospital Long Corridor/

Hospital Ward (3)/Hospital Ward (1)/ Outside Door to Child's Bedroom/ Child's Bedroom)

Thu 13 Jan 05 Cardiff Royal Infirmary (Child's Bedroom)

Fri 14 Jan 05 Cardiff Royal Infirmary (Child's Bedroom/Corridor Outside Child's Bedroom/Hospital Ward (3)/Outside Store Room Door/Ext Abandoned Hospital)

Mon 17 Jan 05 RAF St Athan Aircraft Hangar (Ext Above Crash Site/Ext False Roof); RAF St Athan (Ext Night Sky)

Tue 18 Jan 05 Unit Q2: Cockpit Jack's Ship

Wed 19 Jan 05 Unit Q2: Cockpit Jack's Ship

Thu 20 Jan 05 Unit Q2: Int/Ext Cockpit Jack's Ship; TARDIS

Fri 21 Jan 05 Vale of Glamorgan Railway Ltd, Plymouth Road, Barry Island (Wasteland/Crash Site Enclosure)

Sun 23 Jan 05 Vale of Glamorgan Railway Ltd (Wasteland - Nancy's Food Store/Crash Site Enclosure/Int Shed Crash Site/Outside Big Ben)

Mon 24 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure/Fence)

Tue 25 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure)

Wed 26 Jan 05 Vale of Glamorgan Railway Ltd (Wasteland/Crash Site Enclosure)

Thu 27 Jan 05 Vale of Glamorgan Railway Ltd (Crash Site Enclosure/Int Shed Crash Site)

Fri 28 Jan 05 Bargoed Street, Grangetown (Front of House/Passages/Garden with Shelter)

Mon 31 Jan 05 Unit Q2: Hallway; Kitchen

Mon 7 Feb 05 Unit Q2: Dining Room; Hospital Wall; Hallway; TARDIS

Tue 8 Feb 05 Glamorgan House, College Road, Cardiff (Balcony)

Tue 8-Wed 9 Feb 04 Model Unit Stage, Kendal Avenue, London (Barrage balloon sequence)

Wed 9 Feb 05 Unit Q2: Dining Room; Hallway; insert shots

Fri 11 Feb 05 Unit Q2: Kitchen; Dining Room

Fri 25 Feb 05 Unit Q2: Outhouse/Den

Post-production

A major part of the CGI effort on the episode from *The Mill* featured the sequences of the German bombers over London; for this, daytime aerial photographs were digitally printed to show London at night and then projected onto a 3D geometry to create the view of the city. The Heinkel bomber was modelled by VFX supervisor Nicolas Hernandez. Dr Constantine's transformation was handled by Chris Petts, and Jack's spaceship was designed by Bryan Hitch and modelled by Matt McKinney.

When the Chula ship was seen jumping time tracks on the TARDIS model, it was moving down the time vortex seen in the show's opening title sequence.

Contradictory accounts exist of the sound effect used for the transformation of Dr Constantine. Some reports indicate that no excessive sound effect was ever added at this juncture during the dub but that one had been considered; others that Julie Gardner had a bone-crunching noise removed prior to transmission... but retained in the DVD.

Additional dialogue recording took place on Tuesday 12 April. When it came

Above:
Night-time
sightseeing.



Above:
"Welcome
aboard."

to the voice of the Child, it was felt that Albert Valentine's voice was too sweet and friendly. Initially Zoe Thorne – who had played the Gelth in *The Unquiet Dead* – dubbed the dialogue, but sounded too like a girl. Eventually, dialogue editor Paul McFadden used young Noah Johnson, the son of a friend of his; Noah spent a day dubbing all the dialogue, repeating each phrase given to him by Paul.

Minimal cuts

James Hawes had some fears that his edit of the story might require additional cuts for a pre-watershed slot, but was delighted to hear in March that this would not be the case. A few minor trims were made to *The Empty Child*. When Rose entered Jack's ship, she panicked: "I just... I can't... *I can't see!*" "You've got your eyes shut", noted Jack. "Oh, right, yeah," replied Rose. As the children entered the Lloyds' house, Nancy instructed: "You,

come in! You, back out and wipe your feet... Sounds like it's gonna be a long one. Which is good cos there's pudding"; part of this appeared in *Doctor Who Confidential: Special Effects*. During the meal, Ernie remarked to the Doctor: "Put you in a home, copper would. Soon as look at you." When Jack said that he and Rose should talk business, he added: "You're a Time Agent – and I've got a price on my head in two and a half solar systems." When Jack asked Rose if she liked Glenn Miller, he added: "Become quite partial during my stay"; he also added that the vessel was "the last of the Chula death squad". Talking to the Doctor on the bridge, Nancy originally told him: "We had a place near here. Hovel more like. Might as well have been sleeping rough for all the roof there was." Examining the patients on the ward, the Doctor asked: "Why'd you put gas masks on them?" "I didn't," replied Constantine. When the Child advanced on Nancy, it said: "I'm scared. I'm scared of

the bombs.” “I know you’re scared,” said Nancy, “I know you are.”

Cuts to *The Doctor Dances* were also minimal. When the Doctor reasoned out where the child was while in the hospital bedroom, Jack said: “Full marks for child psychology, Dr Spock”; this was a reference to the American pediatrician Dr Benjamin Spock who published the widely read *Baby and Child Care* in 1946. In the hideout, Nancy told the other urchins of the Child: “Listen to me. All of you. You think I keep you safe. But you’re wrong. I’m the one who keeps you in danger. The Child isn’t after you. He never has been. He’s after me.” On Jack’s ship, some of the dialogue about the nanogenes was dropped. When the Doctor commented that they fixed physical flaws, Rose added: “Still the same dress size.” “They have their limits,” said the Doctor. “What are you trying to say?” asked Rose. “Bullying sub-atomic life forms. Learned when I was a kid,” quipped the Doctor. “There are so many different ways to say: ‘I had a lonely childhood,’” replied Rose. Trapped in the hut with Jenkins, Nancy asked: “You got a key for these handcuffs? Give it to me.” She then continued to say of the scar on the soldier’s



Above:

“Just a little bit of lippy, darling, and you’ll look smashing!”

hand: “And you can’t remember how you got it can you? And there’s another across your shoulders, and you don’t know how you got that either. And another up the side of your chest.” “How could you know that?” asked Jenkins. “And they’re getting worse, aren’t they?” continued the urchin. When Rose commented on the bomb being due to land, Jack replied: “According to the history books... we’ve got about 10 minutes.” When Nancy revealed the truth to her son, she said: “They threw me out. Both of us. Had to hide you, had to lie. And then... and then you died. And you came back. I thought God was punishing me. They said God would punish me.”

Following the broadcast of *Aliens of London* on Saturday 16 April, Steven Moffat emailed Russell T Davies to say that he felt that the cliffhanger had been nullified by having the ‘Next episode...’ throw-forward immediately afterwards; it was agreed that for *The Empty Child*, the preview of *The Doctor Dances* would appear after the closing credits.

Murray Gold completed his music score for the episodes at the start of May. ■

Left:

There’s no chance of this gas mask coming loose.



Publicity

► On Friday 11 March, Richard Wilson appeared as a guest on ITV1's *Today with Des and Mel* chat show during which he commented on his forthcoming appearance in *Doctor Who* along with quips about Daleks and rocket packs.

► The *Southland Echo* on Tuesday 5 April carried a feature in which young Albert Valentine and his family were interviewed by Simon Bishop. "The episodes are set in wartime London and Albert is found in a bombed-out house," explained his father Dean. "He's a mysterious time child and whatever happens to him happens to everyone else. In the filming, he has

plenty of lines with both Billie and the Doctor. It was quite touching at the end of his last scene, because all the crew clapped and congratulated him on doing so well. And we got to keep the special mask that he had to wear for part of the show."

► On Thursday 21 April, the *Doctor Who Confidential* team recorded material about effects at The Mill and interviewed Steven Moffat about his episode.

► On Monday 16 May, Russell T Davies appeared on Radio 4's *Front Row* to discuss the success of the series. In the *Daily Star*, there were rumours that the

Right:

Tense times for the Doctor, Rose and Jack.





Above:
The gas-masked patients arise.

character of Adam (seen in *Dalek* and *The Long Game*) was returning to the series in the article *Who's crying wolf?* which noted that the fan base had picked up on the recurring 'Bad Wolf' motif in the series. The *Daily Mirror* announced that Christopher Eccleston was to star in the low-budget romantic comedy *Double Life*.

► On Tuesday 17 May, *The Empty Child* was previewed at the Imperial War Museum to tie in with an exhibition about children during the war. The same day, the story was launched in *Radio Times* by the one-page article *Dreams and nightmares* by Nick Griffiths which was an interview with John Barrowman. As usual, the series was selected in *Today's Choices* by Mark Braxton.

► On Wednesday 18 May, BBC News revealed that the forthcoming episode of *Doctor Who* had been toned down prior to transmission that Saturday. "It's a little thing involving the scene with Richard Wilson's character and

the gas mask," revealed Phil Collinson, "the whole sound effect that went with that was a lot more visceral. We watched it for the first time and said that was crossing over the line because it was a bit too horrible." This led to more media stories on Thursday 19 including *Doctor treated* in *The Times*, and fuelled comment that *The Empty Child* was to be the 'scariest' episode yet.

► John Barrowman enthusiastically discussed his début in *Doctor Who* and his childhood memories of the show on BBC One's *Breakfast* on Friday 20 May along with a clip from the next day's episode. A trailer for the episode aired the same day.

► To promote *The Doctor Dances* in the *Radio Times* on Tuesday 24, Nick Griffiths interviewed Steven Moffat for a one-page article entitled *To be continued...* Mark Braxton again selected the show as one of *Today's Choices*; a shot of the Doctor with Constantine appeared with the listing.

Broadcast

Above:
Dr Constantine
is in need of a
doctor himself.

► To make allowances for the live coverage of the *Eurovision Song Contest* on Saturday 21 May, *Doctor Who* was placed in the earlier-than-usual slot of 6.30pm. It still won this slot with over seven million viewers, almost twice as many as were tuned to a screening of *Star Wars: The Phantom Menace* on ITV1. Mindful of the complaints about the trailer ruining the cliffhanger on the earlier two-parter, BBC continuity broadcast a warning over the closing credits for *The Empty Child*, allowing viewers to look away from the montage from *The Doctor Dances*.

► *Special Effects* was the title of the 29'02" edition of *Doctor Who Confidential* which aired on BBC Three at 7.10pm; this attracted an audience of about 426,000. *The Empty Child* was repeated

later the same night at 12.20am on BBC Three (followed by *Special Effects* at 1.05am) when it attracted an audience of around 180,000, and screened again at 7.15pm on BBC Three on the Sunday evening (without a repeat of *Confidential*) to an estimated 790,000 viewers. Sunday saw Christopher Eccleston running 10km as part of the Great Manchester Run, as reported by the media the following day.

► Simon Edge of the *Daily Express* declared that the instalment was a 'brilliantly crafted episode' when he reviewed it on Monday 23.

► On the evening of Saturday 28 May, *The Doctor Dances* again got more than double ITV1's audience; the

commercial channel had scheduled the 2000 movie *X-Men*. *Doctor Who* was back in its usual 7pm slot. The same day, the corresponding 28'31" *Doctor Who Confidential* appeared at 7.45pm on BBC Three under the title *Weird Science* and was seen by around 403,000 viewers.

- ▶ BBC Three repeated *The Doctor Dances* at 12.15am the same evening (followed by a repeat of *Weird Science*) for an audience of around 240,000 and again at 7pm on the evening of Sunday 29 (followed by a *Confidential Cut Down* of *Weird Science*) for around 480,000 viewers.
- ▶ Reviewing *The Doctor Dances* in *The Guardian*, Rupert Smith decreed that it had 'elevated an already great series into the realms of art'.
- ▶ 'Not just one of the best *Doctor Who* stories ever, but one of the best



pieces of drama on British television this year,' was the verdict of reviewer Rebecca Levene in *Doctor Who Magazine*.

- ▶ A variant version of *The Empty Child* which omitted Jack explaining to Rose about the nanogenes featured in repeats on channels such as UKTV Gold and was available to overseas broadcasters such as CBC in Canada.
- ▶ On New Year's Eve 2005, BBC One's *2005 TV Moments* retrospective revealed that the tape running out in *The Doctor Dances* had been voted the 'Golden Moment of 2005' in a viewers' poll.
- ▶ *The Empty Child/The Doctor Dances* won the Hugo Award for Best Dramatic Presentation (Short Form) at LA Con IV in California in August 2006.

Above:
Rose faces
a chilling
adventure.

Left:
"Everybody
lives!"

ORIGINAL TRANSMISSION

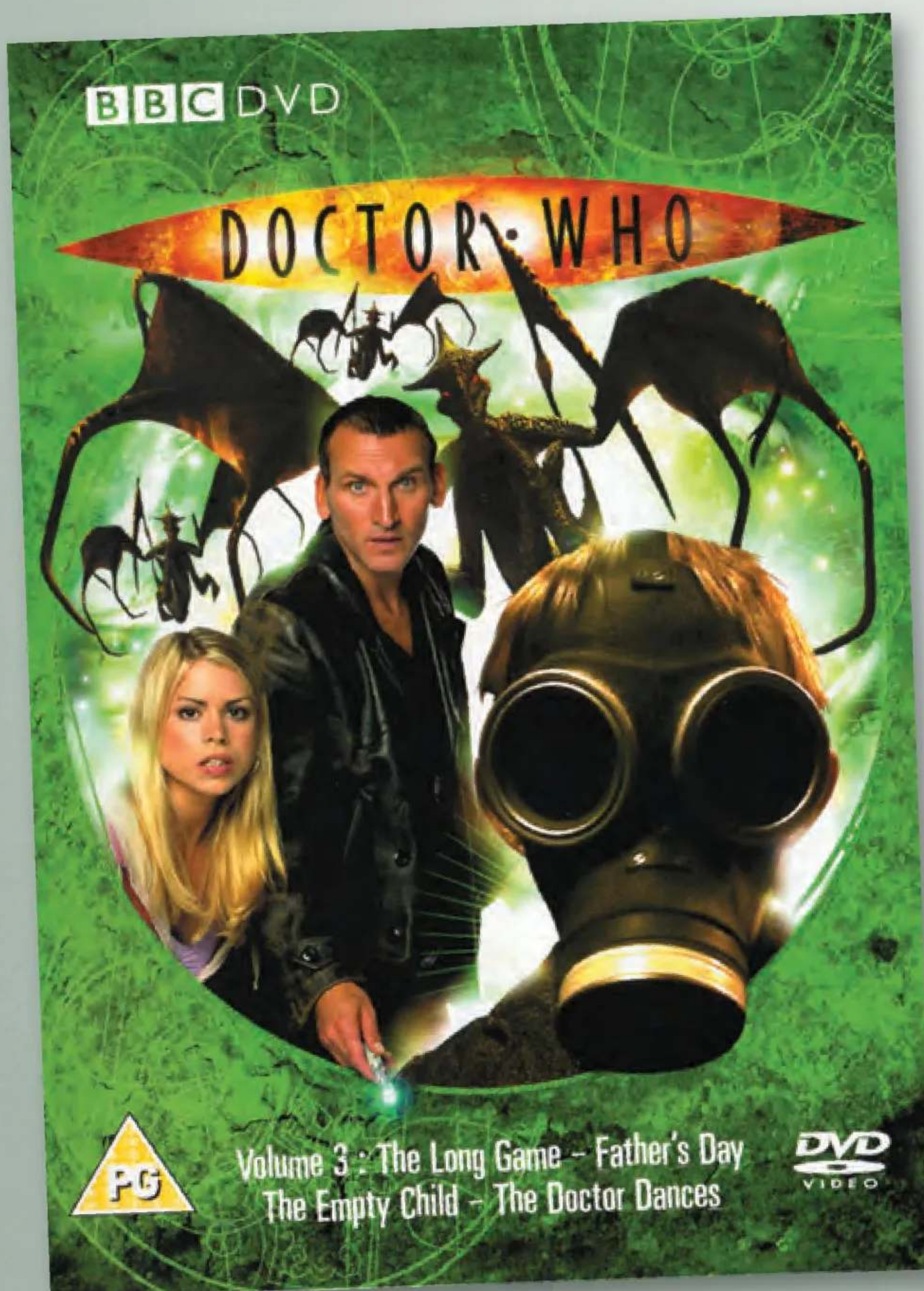
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Empty Child	Saturday 21 May 2005	6.30pm-7.10pm	BBC One	41'45"	7.11M (21st)	84
The Doctor Dances	Saturday 28 May 2005	7.00pm-7.45pm	BBC One	42'45"	6.86M (18th)	85

Merchandise

Right:
Behind-the-scenes on the DVD extras.

Below:
The original DVD release.

The story was released by BBC Worldwide in various formats including the DVD *Doctor Who: Volume 3* in August 2005, and *Doctor Who: The Complete First Series* in November 2005; this also included a short version of *Doctor Who Confidential*, a commentary for both episodes from Steven Moffat, John Barrowman and Dave Houghton. *On Set with Billie Piper* and *Mike Tucker's Mock of Balloons* were also included showing work behind the scenes on the episodes. A UMD version was also issued in October



2005. The episodes were included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an upscaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014. Both episodes were given away with issue 5 of the *Doctor Who – DVD Files*, published by GE Fabbri in March 2009.

With a foreword by Steven Moffat, the scripts for both episodes were included in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

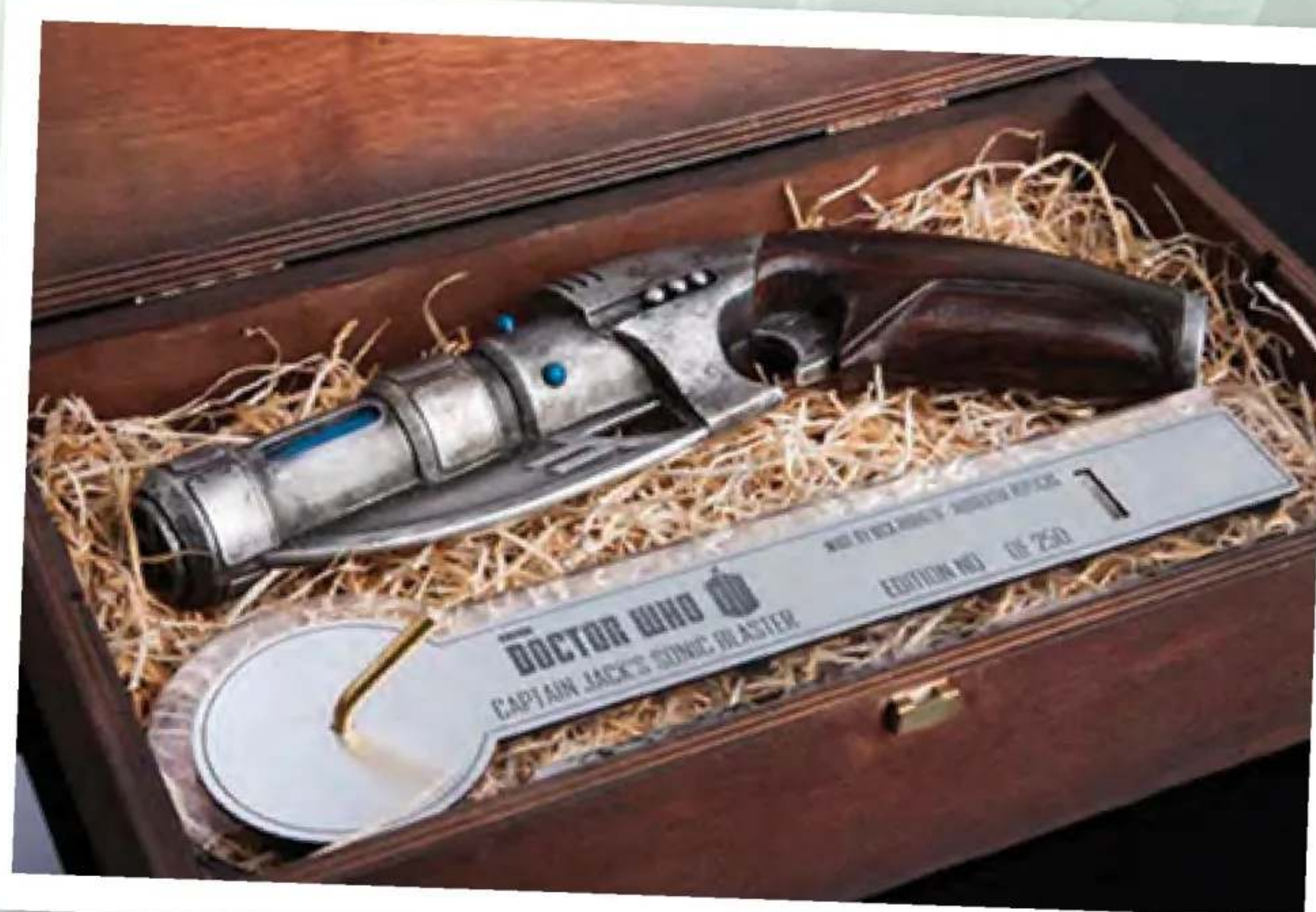
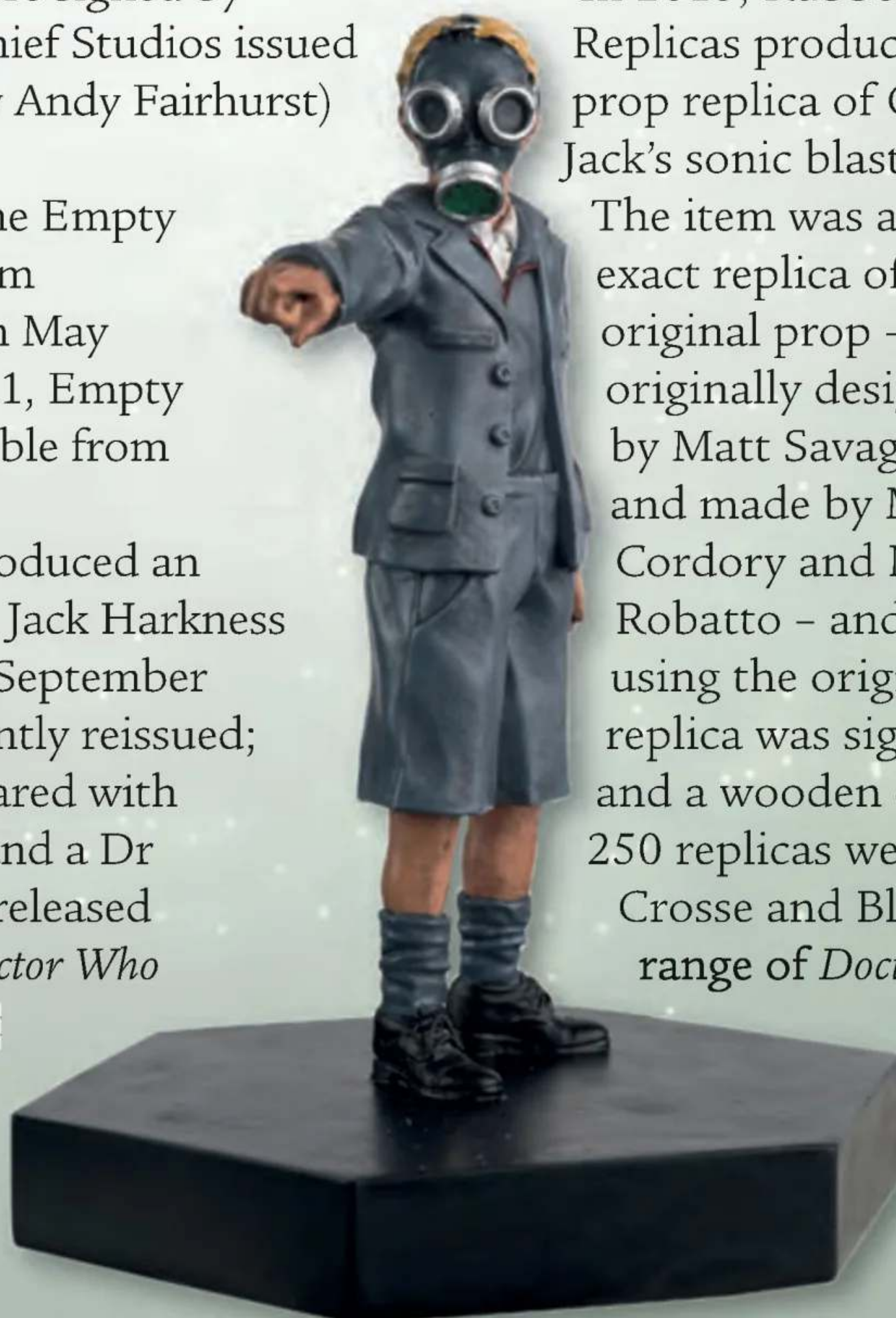
BBC Wales produced a series of promotional postcards for the 2005 series of *Doctor Who* which included cards for *The Empty Child* and *The Doctor Dances*. In October 2005, the Stamp Centre issued



covers for *The Empty Child* (copies were signed by John Barrowman) and for *The Doctor Dances* (copies were signed by Florence Hoath). Big Chief Studios issued Rose Tyler art prints (by Andy Fairhurst) in October 2014.

Paper face masks of the Empty Child were available from Gemma International in May 2007. In November 2011, Empty Child masks were available from Star CutOuts.

Character Options produced an action figure of Captain Jack Harkness which first appeared in September 2006 and was subsequently reissued; in January 2007 it appeared with an Empty Child figure and a Dr Constantine figure was released in August 2007. The *Doctor Who* Microuniverse figure set released in December 2007 also included an Empty Child figure.

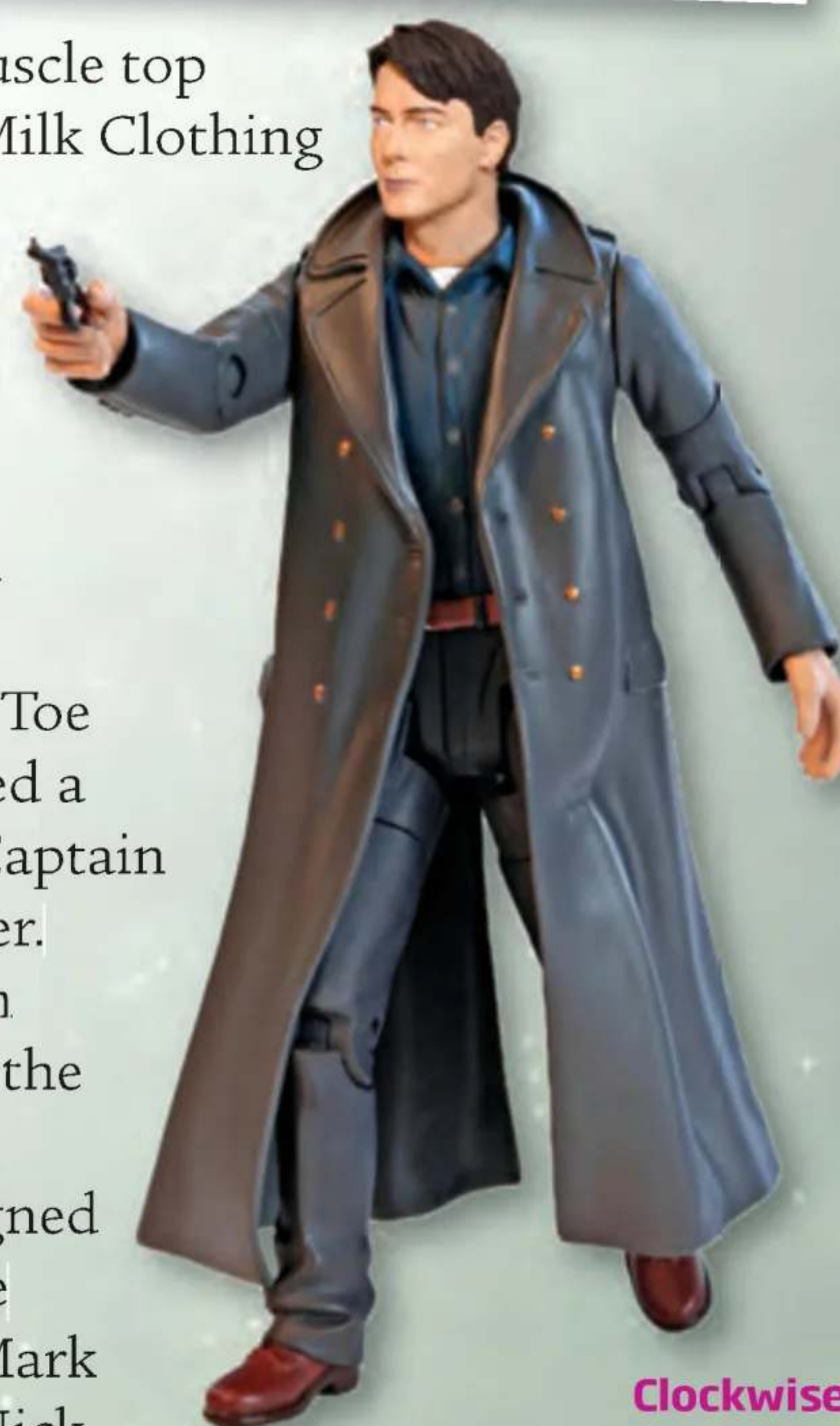


An Empty Child muscle top appeared from Black Milk Clothing in Australia in November 2015 and a figure of the Empty Child appeared with issue 74 of the *Doctor Who Figurine Collection* in June 2016.

In 2013, RubberToe Replicas produced a prop replica of Captain Jack's sonic blaster.

The item was an exact replica of the original prop – originally designed by Matt Savage and made by Mark Cordory and Nick Robatto – and made using the original moulds. The replica was signed by Nick Robatto, and a wooden display case. Only 250 replicas were made.

Crosse and Blackwell produced a range of *Doctor Who* pasta shapes (featuring the Empty Child) in tomato sauce, in April 2008. ■



Clockwise from top left:

Character Options' Constantine figure, Captain Jack's gun replica, Character Options' Jack figure and Eaglemoss' Empty Child figurine.

Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler

with

Kate Harvey Nightclub Singer [1]
Albert Valentine The Child
Florence Hoath Nancy
Cheryl Fergison Mrs Lloyd
Damian Samuels Mr Lloyd
John Barrowman Jack Harkness¹
Robert Hands Algy
Joseph Tremain Jim
Jordan Murphy Ernie
Brandon Miller Alf [1]²
Richard Wilson Dr Constantine
Luke Perry Timothy Lloyd [2]²
Martin Hodgson Jenkins [2]
Vilma Hollingbery Mrs Harcourt [2]
Noah Johnson Voice of the Empty Child
Dian Perry Computer Voice

¹ Credited as Jack on *The Doctor Dances*

² Also *The Empty Child*, uncredited

EXTRAS

Luke Perry Double for the Empty Child
John Martin Pianist
Frazer Lawson Drummer
Colin Lewis Double Bass Player
Eric Clarke Tenor Sax Player
Paul Newbolt Barman
Jeff Jones, John Jenner, John Ninnis, Paulo Scaglioni, Phil May, Saul Murphy, Steve Lloyd, Paul Battenbough, Barrie Wharmby, Richard Crutchley, Matthew John Walker, Emma Dwyer, Helen Irving, Lynne Beddoe, Marianne Hemming, Sheila Jones, Stevie Ann Beddoe, Zoe Marie Morris Drinkers
Kim McGarrity Stunt Double for Rose Tyler
Unknown 5 Officers/Bar Steward
David Pursey Urchin
Laura Flook, Levi Cavelli, Jessica Grey, Ryan Conway, Chris Conway Kids
Jason Weeks, Philip Rattray, Leighton Haberfield, Alan White, Paul Burke, Nigel Ash Soldiers
Alan Sula, Roderick Mair Doctors

Right:

James Hawes
directs a scene.





Cast and credits

Pat Crimmins, Rachel Chambers Nurses
Dai Murphy Porter
Slim David, Phil Sutton, Nerys Jones, Anthony Davies, John Lewis, Chris Jones, Lee Griffiths, Gwyllim Jones, Ellen Jenkins, Clive Taylor, Victoria George, Sharon Little, Patricia Atsila, Hilary Morris, Dennis Williams, Pat Ward Patients
Lowri Izzard, Mari Izzard Twins
Chris Jones Gas Mask Creature
Mike Smith Double for Doctor Constantine
Tony Lucken Stunt Double for Jack Harkness
James Edgell Stunt Double for the Doctor
Paul Newbolt Double for the Doctor
Unknown Double for Jack Harkness
Vernon Keeble-Watson, Jane Hunt, Paul Ganney, Wendi Sheard, Nicholas Wilkes, Hannah Welch Additional Dialogue Recording
Anna Jones, Lisa Zahra Jauzdani, Nia Collier Unknown
Karl Ackerman, Lucy Lutman Stand Ins³

³ Not in finished programme

CREDITS

Written by Steven Moffat
Produced by Phil Collinson
Directed by James Hawes
1st Assistant Director: Jon Older
[uncredited: Dan Mumford]
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Dan Mumford
[uncredited: Dafydd Parry, Nick Britz and Anna Evans]
Location Manager: Llyr Morus
[uncredited: Clive Evans]
Unit Manager: Justin Gyphion
Production Co-ordinator: Jess van Niekerk
Production Accountants: Debi Griffiths, Kath Blackman
Continuity: Non Eleri Hughes
[uncredited: Pam Humphries]
Script Editor: Helen Raynor
Camera Operator: Martin Stephens
[uncredited: Joss Lowe, Julian Morson, Paul Lang]
Focus Puller: Mark Isaac
[uncredited: Terry Bartlett and Steve Wallace]

Above:

The cast and crew on a night shoot.



Above:
Directing a
musical scene.

Grip: John Robinson [uncredited: Dai Hopkins]
 Boom Operator: Damian Richardson
 [uncredited: Peter Eusebe, Rhydian Yeoman]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 [uncredited: Paul Heasman]
 Stunt Performer: Kim McGarrity
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Liz Griffiths
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Arwel Jones
 Property Master: Adrian Anscombe
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Trystan Howell
 Graphic Artist: Jenny Bowers

Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artists: Claire Pritchard, Steve Williams
 Casting Associate: Kirsty Robertson
 Assistant Editors: Ceres Doyle, Jamie Adams
 Post Production Supervisor: Marie Brown
 2D VFX Artists: David Bowman, Alberto Montanes
 [1], Astrid Busser-Casas, Jennifer Herbert,
 Simon C Holden, Sara Bennett [1],
 Michael Harison, Bronwyn Edwards [2]
 3D VFX Artists: Andy Howell, Matt McKinney,
 Jean-Claude Deguara [1], Paul Burton [1],
 Chris Petts, Nicolas Hernandez, Nick Webber [1],
 Mark Wallman [2]
 Digital Matte Painter: Alexander Fort
 On Line Editors: Matthew Clarke, Zoe Cassey
 Colourist: Jamie Wilkinson
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 [uncredited: Rhydian Yeoman, John Rodda,
 Phil Edwards]
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Special Effects: Any Effects
 Visual Effects: The Mill
 Prosthetics: Millennium Effects
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Editor: Liana del Giudice
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Thornton, Geoff Harrison
 and John Daly]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales © 2005

'THE EMPTY CHILD WAS TO BE THE
"SCARIEST" EPISODE YET.'

Profile

JOHN BARROWMAN

Captain Jack Harkness

Born on 11 March 1967, 'all-American boy' John Scot Barrowman was in fact raised in Mount Vernon, an eastern suburb of Glasgow.

Mum Marion (née Anderson) worked in a record shop, where 'wee John' would sit on the counter singing the hits of the day. Dad John Snr, a former aircraft engineer, joined engineering company Caterpillar and, promoted to management, left for the company's American factory in Aurora, Illinois. The Barrowman family relocated there permanently in May 1976, when John was aged nine, later settling in the city of Joliet.

The youngest of three children, his sister Carole, eight years John's senior, became an English professor at a Wisconsin college, while brother Andrew was an aspiring footballer who had trials for Rangers FC.

While still in Scotland, John saw panto *Peter Pan* aged five. Seated at the front of the balcony, he was amazed when Peter flew up to him, and knew then this was his calling.

He was a drum major in Junior High at 13, and at Joliet West High School won many prizes for dramatic readings in public-speaking competitions.

Overheard by a music teacher while singing to himself, Barrowman took leads in high school musicals, playing Barnaby in *Hello, Dolly!* (1981) at 14 and *Oliver!* (1983). He also played Billy Crocker in a community production of *Anything Goes* (1984).

At 18, he became an American citizen. In later years, Barrowman would see himself as Scottish, British and American, reflecting; “Scotland gave us, as a family, closeness; America gave us the get-up-and-go.” When with family and other Scots he would revert from his American accent to Scottish, and considers himself ‘bidialectical’, a word of his sister’s invention.

In 1985, he went to study music and drama at the University of Iowa but quit after a year when they wanted him to train as a classical singer.

He instead spent the summers of 1986 and 1987 singing at Nashville tourist attraction Opryland. He also appeared in a TV advert for Baskin-Robbins ice cream, before enrolling in 1988 at the Performing Arts School of the US International University, San Diego.

In summer 1989, the school took students on a UK trip. Barrowman went on ahead to visit relatives, only to hear from an uncle that open auditions were being held at Glasgow’s RSAMD for an American performer for a London West End production. After a callback audition with star Elaine Paige, he was suddenly quitting his studies for his West End début.

Starring as Billy in *Anything Goes* (1989, Prince Edward), he was thrilled to be mentored by co-star Bernard Cribbins. Barrowman went on to play Chris in *Miss Saigon* (1990/1, Drury Lane Theatre), Domingo in *Matador* (1991, Queen’s Theatre), Raoul in *The Phantom of the Opera* (1992, Her Majesty’s Theatre) and Claude in *Hair* (1993, Old Vic), also appearing in *Rope* at 1993’s Chichester Festival.

Diversifying into television, Barrowman became third presenter, alongside Andi Peters and Emma Forbes, on new Saturday morning kids’ show *Live & Kicking* from October 1993 but found himself unhappily shunted sideways into the show’s *Electric*



Circus entertainment segment and left after two seasons. In tandem he was performing nightly in a revived *Miss Saigon* (1993/4, Drury Lane) and fitting in children’s game show *The Movie Game* (1994/5), which he hosted for two seasons.

Barrowman returned to the musical stage with a vengeance, starring in *Sunset Boulevard* (1994, Adelphi/1996, Minskoff, New York), *Aspects of Love* (1997, Irish tour), Olivier-nominated for Sam Mendes’ *The Fix* (1997, Donmar Warehouse), *Putting It Together* (1998-2000, LA and Broadway), *Beauty and the Beast* (1999, Dominion), Stephen Sondheim musical *Company* (2002, US tour), Trevor Nunn’s revival of *Anything Goes* (2002/3, National Theatre and 2003/4, Drury Lane), *Beautiful and Damned* (2003, Yvonne Arnaud, Guildford) and *Chicago* (2004, Adelphi).

Barrowman had attempted to break into US television drama with some minor success, starring in two glitzy primetime soaps *CPW* (AKA *Central Park West*) (1995/6) and *Titans* (2000/1).

It was *Doctor Who* however that really established him in TV drama. Fifty-first-century Time Agent Captain Jack had been created by Russell T Davies, appearing

Above:

With Andi Peters and Emma Forbes, hosting *Live & Kicking* in 1993.

Right:
Hosting *The
Movie Game*
in 1994.



first in Steven Moffat's *The Empty Child/The Doctor Dances* two-parter before staying on for the remainder of the 2005 series.

Invited by casting director Andy Pryor, Barrowman auditioned for him, Davies, and producer Phil Collinson, performing in American, Scottish and English accents. Thrilled to be auditioning for the show, he chatted with his interviewers about watching late-night reruns of Jon Pertwee and Tom Baker episodes in the late 70s and early 80s on WTTW Chicago.

Barrowman received the good news of his casting in July 2004 via a phone call from agent Gavin Barker while shopping with his niece in Covent Garden. His typically exuberant response was to run up a wall and do a back flip.

His first shooting on set came in December 2004, with his first onscreen appearance following later on 21 May 2005.

Barrowman introduced *Doctor Who* Magazine's Benjamin Cook to Jack in 2005: "Oh, I love him, cos he's got a little bit of me in him... you know, I love flirting with people, and Captain Jack flirts with both men and women. I have no problems with that. And he's almost, kind of, Action Man-ish, and I like to think of myself as being like

that ... I think the audience will like him, because he's Mr Innuendo!"

Captain Jack turned Barrowman from musicals star to action hero, and when the sudden arrival of a new Doctor, David Tennant, meant the production team dropping the male second lead from the format, Davies created a spin-off show especially for the character.

Billed as darker and sexier than *Doctor Who*, each of *Torchwood*'s four seasons was supported by a different broadcast network: BBC Three launched the series on 22 October 2006; 2008's second season premiered on BBC Two, while third season *Children of Earth* (2009) aired on BBC One. Fourth series *Miracle Day* (2011) was co-produced with US network Starz.

Jack also returned to *Doctor Who* for *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] and *The Stolen Earth/Journey's End* [2008 – see Volume 60]. In 2008, Barrowman conceded to Benjamin Cook: "It's changed my life. I can't even go to the grocery store any more. I mean, I still do, but I get people coming up and asking for autographs [...] I had no idea, when I was doing Series One, that I'd be where I am now."

Outside of *Doctor Who* and *Torchwood*, Barrowman's profile rose after competing in ITV reality contest *Dancing on Ice* (2006). He was soon a ubiquitous presence in Saturday night TV entertainment, judging on talent shows *How Do You Solve a Problem Like Maria?* (2006), *Any Dream Will Do* (2007), *I'd Do Anything* (2008) and *Your Decision: Eurovision* (2008), and hosting entertainment shows *The Kids Are All Right* (2008) and *Tonight's the Night* (2009-11).

Countless TV guest appearances ranged from National Lottery draws (2007/8), *Children in Need* (2007-10) and *The Royal Variety Performance* (2008), to a week hosting *This Morning* in 2008. More seriously, he

fronted *The Making of Me* (2008), a series looking at the science of sexual orientation.

Acting work included guest roles in *Hotel Babylon* (2008), sitcom *My Family* (2009) and *Hustle* (2012).

Barrowman's first album of music had been *Aspects of Lloyd Webber* (1997) and he followed this with *Reflections from Broadway* (2000), *John Barrowman Swings Cole Porter* (2004), *Another Side* (2007), *Music, Music, Music* (2008), *John Barrowman* (2010) and *You Raise Me Up* (2014), most backed with hugely successful concert tours.

Reportedly Britain's highest paid pantomime star, for five years (2010-14) he starred with Scottish showbiz legends the Krankies in an annual Glasgow arena panto, as well as a production of *Dick Whittington* (2017/18, Manchester Opera House).

Though other stage roles since *Doctor Who* have been rare, he appeared as the cross-dressing Albin in *La Cage Aux Folles* (2009, Playhouse, London).

Barrowman's first film role was an uncredited bit-part in *The Untouchables* (1987). He has since appeared in B-movie *Shark Attack 3: Megalodon* (2002), *The Producers* (2005) and *Zero Dark Thirty* (2012).



Torchwood and *Doctor Who* gave him leverage into US television, where he featured as Patrick Logan in *Desperate Housewives* (2010), before becoming arch villain Malcolm Merlyn in US superhero series *Arrow* (2012-17), based on the DC Universe character Green Arrow and made for US network The CW. Barrowman and sister Carole wrote spin-off comic book *Arrow: The Dark Archer* (2016).

He reprised Captain Jack on audio for Big Finish's *Torchwood* series, beginning with *The Conspiracy* (2015), and his own audio series *The Lives of Captain Jack* (2017). He and Carole also wrote for Titan's *Torchwood* comic book series plus novel *Exodus Code* (2012). He remains committed to reviving *Torchwood* for television.

A regular on the US convention circuit, the natural extrovert likes to cosplay in outrageous outfits, appearing at 2017's San Diego Comic-Con wearing a TARDIS dress.

He cameo'd as himself – appearing as a closet straight family man with wife and kids – in anniversary send-up *The Five(ish) Doctors Reboot* (2013).

He explained his wide-ranging career to *Scots Magazine*'s Paul Cockburn in 2015: "I'm an entertainer. When it comes to the films, the TV shows, whether it's in the West End or Broadway, whether I'm hosting a show, recording an album or doing a concert tour – it's all part of the entertainment business. You would never ask a plumber to just plumb sinks; it's the same in my industry."

He and architect Scott Gill joined in a civil partnership in 2006 in Cardiff Bay, then married in California in 2013. Barrowman has homes in London, Cardiff and Palm Springs.

Two autobiographies were written with sister Carole; *Anything Goes* (2008) and *I Am What I Am* (2009). The siblings also collaborated on children's fiction series *Hollow Earth* and *Orion Chronicles*. ■

Left:

John Barrowman stars as *Torchwood*'s Captain Jack.



BOOM TOWN

➤ STORY 165

The Doctor, Rose and Jack stop off in present-day Cardiff to recharge the TARDIS. There, they encounter an old enemy, Blon Fel-Fotch Passameer-Day Slitheen, who is hatching a plan which could rip the Earth apart.



' IF THE DOCTOR CONDEMNED
MARGARET TO DEATH, HE HAD
TO LOOK HER IN THE EYE. '

Introduction

In the closing moments of *Aliens of London/World War Three* [2005 – see Volume 49] it seemed as if the whole Slitheen family had been blown to bits. One of them, however, survived.

Blon Fel-Fotch Passameer-Day Slitheen (also known as Margaret) had a personal transmat and she escaped to Cardiff, where she planned to use the energy from an interdimensional rift to escape from Earth.

Needless to say, the Doctor caught up with her. But, given her terrible crimes against humanity, what should he have done once he had her in custody?

This isn't a conundrum that often bothers the Doctor. Most of the time his enemies are blown up, or some other authority takes charge, or they escape. In this instance, however, if the Doctor had turned Margaret over to her own people, she would have been sentenced to death.

The Doctor's most famous moral dilemma was the decision whether to

avert the creation of the Daleks in *Genesis of the Daleks* [1975 – see Volume 23]. He decided that if he were to destroy an entire species, he'd be no better than the Daleks. This idea resurfaced in the story that followed *Boom Town – Bad Wolf/The Parting of the Ways* [2005 – see page 98]. Given the opportunity to thwart the Emperor Dalek's plan he was asked if he was a killer or a coward. And he chose coward.

Boom Town provided the Ninth Doctor with a very personal manifestation of these kind of choices. If he condemned Margaret to death, he had to look her in the eye.

The 2005 series happened in the aftermath of the Time War, where the Doctor believed he'd sentenced billions of his own people to death. In both *The Empty Child/The Doctor Dances* [2005 – see page 6] and *Boom Town*, you could see his evident delight when he found hope in desperate situations. The TARDIS reverted Margaret to an egg, and she was given a second chance to live a better life.

But for some reason, this urge to find a more peaceful, merciful resolution to his adventures doesn't last long. At the end of *The Parting of the Ways* he regenerated into the Tenth Doctor who, in his first story, declared that there were “no second chances”. Having dispatched the Sycorax leader, he dealt with the Krillitanes in much the same way in *School Reunion* [2006 – see Volume 52]. In *Human Nature/The Family of Blood* [2007 – see Volume 56], he was ruthless in dealing with his adversaries.

It seems like, after enduring a year of being troubled by recent events, the new Doctor had a renewed sense of moral righteousness. ■

Left:
The Doctor faces a moral dilemma in *Genesis of the Daleks*.



STORY

In Cardiff City Hall, Mr Cleaver informs the new mayor, Margaret Blaine, that the designs for the new nuclear power station are not safe. But Margaret is actually a Slitheen... [1]

Mickey arrives in Cardiff Bay, where the TARDIS has landed. The Doctor, Rose and Jack have stopped in Cardiff for the TARDIS to refuel from the time rift running through the city. [2]

In the City Hall, Margaret gives a press conference about the new power station, the Blaid Drwg project. A journalist, Cathy Salt, asks her about the curse; people involved with the project keep dying in freak accidents. Most recently, Mr Cleaver was decapitated. But before he died, he posted some of his safety concerns about the power station online.

Margaret suggests they have a word in the ladies. While Cathy explains how the station could cause a nuclear holocaust,

in the next cubicle Margaret removes her human disguise. But when Cathy mentions she is pregnant Margaret decides not to kill her. [3]

The Doctor, Rose, Jack and Mickey go to a restaurant. The Doctor spots a photograph of Margaret on the front of a newspaper.

They head to City Hall. Jack outlines a plan of attack, each of them covering one of the exits. Margaret climbs out of the window and reaches the car park, but when she tries to teleport away, the Doctor uses his sonic screwdriver to bring her back again – and again! [4]

They return with Margaret to her office and examine the model of the power station. It is designed to destroy the entire planet – while Margaret escapes by riding the blast wave on a tribophysical waveform macro-kinetic extrapolator, a sort of pan-dimensional surfboard. [5] The Doctor is more concerned by the name of the project, Blaid Drwg. It means ‘Bad Wolf’.





Despite Margaret telling the Doctor that her family has been sentenced to death on Raxacoricofallapatorius, they take her back to the TARDIS. She tells them that each of them will be her executioner. [6]

Mickey and Rose go for a walk on the bay.

Margaret asks to have a meal at her favourite restaurant as a last request. The Doctor agrees. At the restaurant, Margaret tries poisoning the Doctor's drink but he swaps the glasses, she tries firing a poison dart but he catches it, and when she tries to exhale poison, he neutralises it with a breath freshener. [7]

Rose tells Mickey about the time she went to the planet Woman Wept. Mickey tells her that they were happy before she ran off and made him feel like nothing: "Am I just supposed to sit here for the rest of my life, waiting for you?" [8]

Margaret claims to have changed, telling the Doctor about how she spared

a girl's life. The Doctor tells her that sometimes letting one go is just how Margaret lives with herself. Margaret suggests the Doctor let her go. [9]

The bay starts to rumble like an earthquake. The Doctor and Margaret run back to the TARDIS, which is arced with lightning. [10] The rift is opening!

Rose runs back to the TARDIS – and Margaret grabs her. She tells the Doctor to give her the extrapolator. [11] She programmed it to open the rift. She stands on the extrapolator, ready to escape.

But then the console cracks open. Margaret looks into the blinding heart of the TARDIS – and vanishes. The Doctor closes the console, then discovers that Margaret has regressed to an egg. He can take her home, give her to a different family, so she can live her life again. A second chance. [12]

As calm returns to the bay, Rose looks for Mickey. But he's gone.

Pre-production

"I wanted to use Cardiff as a location from the very moment that *Doctor Who* became a BBC Wales production," recalled lead writer Russell T Davies in *Doctor Who Magazine* of his script *Boom Town* which aired in the eleventh slot of the 2005 series. However, this was a narrative that was not decided upon until comparatively late in the day, and replaced a number of other story ideas.

Outlining his original aims for the series, Davies had initially conceived the eleventh episode as an impressive historical referred

to as *Pompeii*; this had been inspired by the BBC/Discovery Channel co-production documentary-drama *Pompeii – The Last Day*, broadcast on Monday 20 October 2003, while Davies was formulating his plans for *Doctor Who*'s return. At these early stages, there was a hope that the cutting-edge computer-generated technology used for that programme could also be used to form an exciting historical about the Roman town's volcanic fate when Mount Vesuvius erupted in 79 AD.

By the time Davies formulated his revised pitch document in early December,

'THIS WAS AN IDEAL SLOT TO SHOWCASE
ANNETTE BADLAND'S TALENTS WITH THE
RETURN OF MARGARET BLAINE.'

Connections: Science friction

► Jack comments on the the extrapolator being tribophysical, referring to the physics of friction; Sarah Jane Smith had made reference to tribophysics

in *Pyramids of Mars* [1975 - see Volume 24].



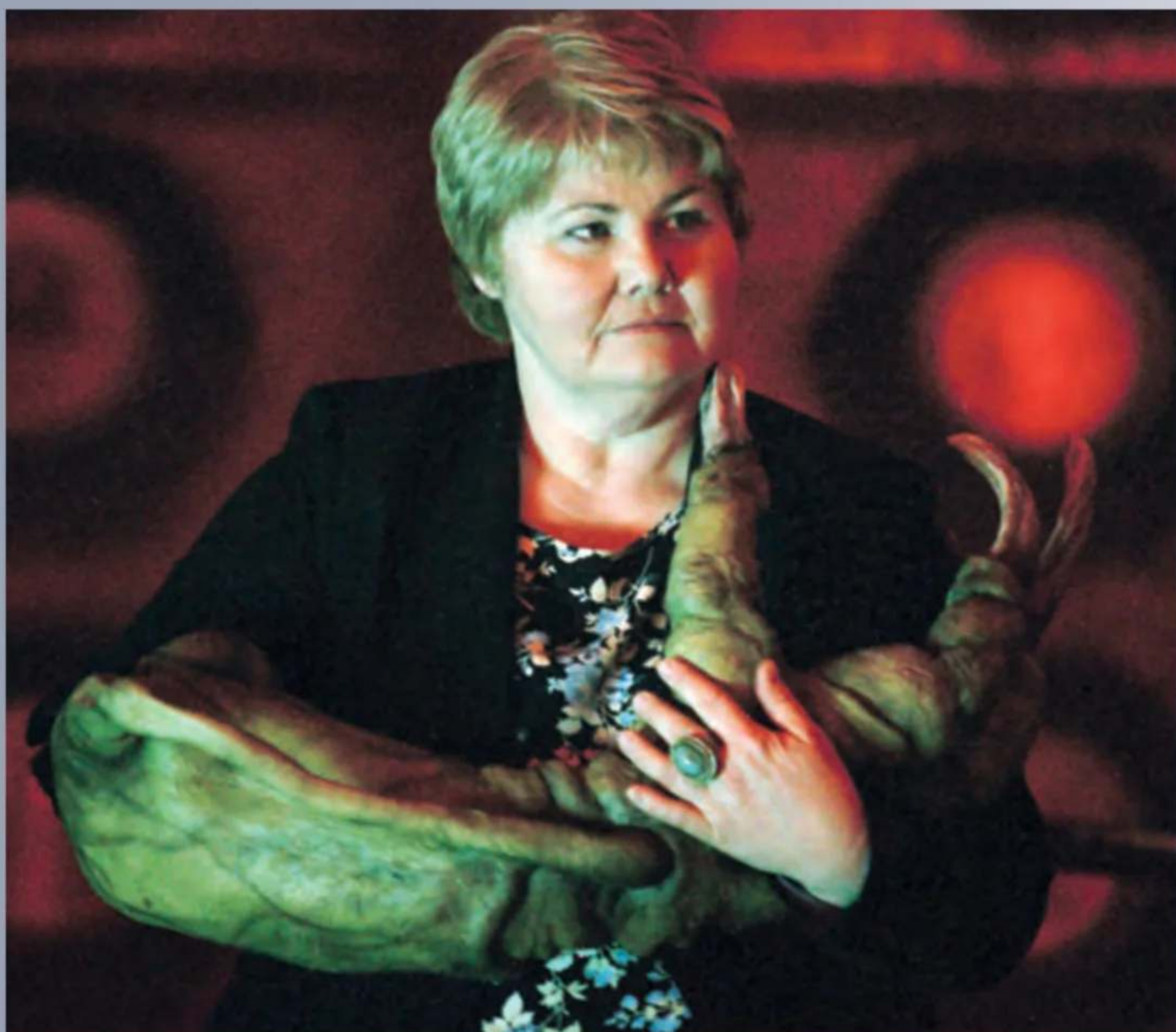
he had shelved the Pompeii idea; he would however return to this a couple of years later when it would form the basis for *The Fires of Pompeii* [2008 - see Volume 57]. In order to show the BBC hierarchy some constraint regarding budgetary issues, the new outline for the eleventh episode was left very open and had a temporary title of

The New Team; it simply read, 'The Doctor, Rose and Jax. A small-scale adventure; character stuff.'

By this time, one of the names attached to the new series was that of award-winning Lancashire born writer Paul Abbott, who had established himself in the television field with scripts for series such as *Coronation Street* and enjoyed success with series such as *Touching Evil*, *Clocking Off*, *Linda Green* and *State of Play*. Having worked with Paul on shows like *Touching Evil* and *Linda Green*, Davies had

Below:

Margaret Blaine lets her disguise slip.



approached his old colleague - whose work he admired - with a view to coming up with the script during the early months of 2005.

"We did ask Paul Abbott, bless him, my old lovely friend, who did say 'yes' for about three weeks," recalled Davies in *Doctor Who Magazine*. Ignoring the vague idea of *Pompeii* and *The New Team*, Abbott was able to develop a totally new storyline which he submitted to the BBC Wales team. Unfortunately, there was one key element that Davies had concerns over, recalling to *Doctor Who Magazine* that Paul's story was "about how Rose had been bred secretly by the Doctor as a psychic experiment to create his perfect companion. I sat there and went, 'You've just ruined my character, thank you very much!'" Davies also had concerns that elements of Rose's part of Paul's plot resembled the manipulation of the Doctor's companion, Ace, by an evil force in *The Curse of Fenric* [1989 - see Volume 46].



Concurrent with the need for a rethink on Paul's storyline, Paul's new comedy drama *Shameless* made its début on Channel 4 and became an immediate critical hit with further episodes ordered by the broadcaster. Furthermore, Paul was now starting to understand the weight of mythology from the series which needed to be taken into consideration on *Doctor Who*. Consequently, Davies realised that he himself would most likely be taking over as the writer on the eleventh episode.

As the series approached production, it was soon clear that the budget would have to be very carefully watched across the show's 13-episode run – notably with the recreation of World War II in the ninth and tenth episodes and the two-part series finale conceived as not being cheap. Because of this, the eleventh episode would have to focus on the three regular characters (as originally planned) and would also possibly be restricted to the standard set of the TARDIS. By early July 2004, the eleventh episode was referred to

as *The Void* and saw the TARDIS stranded at the edge of the known universe where physical laws broke down and a 'living darkness' infested the corridors. This situation would lead to the Doctor, Rose and Jack (the renamed Jax) having to reassess each other and their respective levels of trust when some of their guilty secrets were exposed. The episode was now also firmly assigned to Russell T Davies himself to write.

Annette Badland

By the end of July, Davies had become deeply impressed with actress Annette Badland who had played one of the Slitheen – Margaret – in *Aliens of London/World War Three* [2005 – see Volume 49] and whose work the writer had already admired on series such as the BBC1 detective show *Bergerac*. On one occasion, Davies stood in as the Doctor in the rehearsal of some scenes with Badland and was struck by how good she was in what was a comparatively small role. Consequently by the summer, Davies was pondering on how justice could be done to the actress with a more character-driven piece later in the series.

With the content of the eleventh episode effectively blank beyond the regular cast and the TARDIS set, this was an ideal slot to showcase Badland's talents with the return of Margaret Blaine. The instalment still needed to be cheap, but by now the Slitheen costumes had been created by Millennium and CGI-rendered versions of the creatures were being developed by The Mill for *Aliens of London/World War Three*. The characters and skills of the Doctor, Rose and

Left:

Mickey hooks up with the TARDIS gang... and the local mayor.

Connections: Ricky boy

► As with *Aliens of London/World War Three* [2005 – see Volume 49], the Doctor is still calling Mickey "Ricky" and "Mickey the idiot".



'ONE OF DAVIES' INTENTIONS WITH THE SCRIPT WAS TO ALLOW THE DOCTOR TO BE HAPPY BRIEFLY BEFORE THE IMPENDING TRAUMA OF THE FINAL TWO EPISODES.'

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN





Above:
The Doctor
takes the
TARDIS to
Cardiff
to refuel.

Jack still needed to be developed for the large-budget two-part climax of the twelfth and thirteenth episodes.

Originally it had been planned that the last three episodes of the series would be handled as a single production block, the projected Block 5, but with various delays and the rescheduling of the seventh episode, *The Long Game* [2005 – see Volume 49], to a block of its own, by autumn 2004 the plans for the later episodes were being revised.

It was soon established that Annette Badland would only be available for certain days in January and February 2005 while she was also committed to the new series of the BBC One drama *Cutting It*, in which she had appeared as Brawdie Henshall since the show's début in 2002. By this time, she would have worked on Davies' other BBC drama, *Casanova*, and was also due to record episodes of the Granada soap *Coronation Street* which were due to air in mid-January.

The main drive of the character-based episode was to investigate the Doctor's

lifestyle as a travelling hero – and to examine the consequences of administering justice to his enemies, an aspect which the show had seldom directly tackled in the past. An objector to the idea of capital punishment, Davies wanted to explore the drama inherent in the Doctor taking one of his victims to face a death sentence. At one point, the writer considered calling the episode *Dining with Monsters*, referring to the restaurant scene in which the Doctor eats a last meal with his defeated alien enemy whom he will deliver to death when returning her to her own people. This allowed the exploration of the Doctor's right to his own actions, and to spotlight the victims of his behaviour; this was personified in the form of Mickey, whose blameless life had seen him reduced to being at the beck and call of Rose who had vanished into time and space with another man.

Davies referred to the story as “the gang show” as it demonstrated the new TARDIS trio getting on so well and working as a team as they would need

to do in the final two-part story. Jack's talents as a technician and strategist were emphasised, and also the extrapolator was introduced, with Davies knowing that it would be needed in the thirteenth episode as a TARDIS forcefield.

Cardiff

In terms of the setting, as a Welshman himself, Davies wanted to have a story set in present-day Wales with the city of Cardiff – which had appeared so far as locations such as London – actually featuring as Cardiff; even *The Unquiet Dead* [2005 – see Volume 48], set in Cardiff, had ended up being recorded in Swansea and Monmouth. It was felt that in the cold of February, there would be less likelihood of crowds disrupting recording, and so Cardiff could appear as its present-day self. Furthermore, it allowed Davies a chance to develop the concept of the time rift in Cardiff which had been established in *The Unquiet Dead*. This pleased Davies' fellow co-producer, Julie Gardner, as it also allowed for some Welsh characters who could be cast from the local talent used by BBC Wales.



The present-day Cardiff setting would be generally cheap, as would use of standing sets. Because of this, Davies wondered if money would be available for CGI effects work after all and reincorporated the 'natural disaster' element from *Pompeii*... but now in the form of an earthquake.

At one point it was hoped that the director of the standalone episode would be Paul Kelly who had directed pop videos for Saint Etienne and had handled other artistic films such as *Finisterre*. The eleventh episode was the only episode of what was referred to as Block V, and was ultimately helmed by director Joe Ahearne; Ahearne had impressed the BBC team with his work on *Dalek* [2005 – see Volume 49] and *Father's Day* [2005 – see Volume 49], and had been quickly rebooked for the final two-part story and was then also asked to tackle the eleventh episode at short notice. This was good news for the series' stars Christopher Eccleston and Billie Piper who were both delighted to work with Ahearne again.

The first draft script for the eleventh episode, entitled *Boom Town*, was prepared on Friday 26 November; this was extremely close to the finished programme. Mr Cleaver was described as '50, Welsh, glasses, worried'. The script also allowed Davies to re-establish for viewers the original context and function of the police box appearance which had been adopted by the TARDIS.

Rose referred to visiting Grajick Major; this was

Connections: Taking the Mickey



► Mickey refers to Jack as "Jumpin' Jack Flash", a Number One chart hit by the Rolling Stones released in May 1968. He then calls the Doctor "Big Ears" after the aptly named character who featured in the children's books about Noddy published by Enid Blyton from 1949 to 1963.

Left:
Jack and the Doctor work together.

Connections: Sealing the rift



► Rose refers to visiting Platform One in *The End of the World* [2005 – see Volume 48] and there was also dialogue about the rift beneath Cardiff sealed by Gwyneth in 1869 during *The Unquiet Dead* [2005 – see Volume 48].



Above:
Mayor Margaret
Blaine.

subsequently changed to Justicia to tie in with the BBC Books novel *The Monsters Inside* by Stephen Cole which was due to be published in mid-May 2005. Another of Rose's unseen adventures had been in the Glass Deserts of San Kaloon, later changed to the Glass Pyramid of San Kaloon.

Cathy Salt of the *Cardiff Gazette* was described simply as a 'young Welsh journalist'. When Margaret unsuited to reveal her true Slitheen form, it was noted in the stage directions that this effect was 'not as strong as episode four, more contained'. The scene where the Doctor sees the picture of Margaret in the paper was originally outside one of the bars in Cardiff Bay. On the arrival at the City Hall of the TARDIS team, the script described this as 'silhouetting the Doctor, Rose, Captain Jack and Mickey. The team! Walking, determined, maybe even slo-mo. The right stuff. Big, epic, hero shot, striding into action.' Originally Jack specified the four exits to be covered as north for the Doctor, south for himself, east for Rose and west for Mickey. In the outer office, Idris Hopper was outlined simply as 'a young man'.

The dialogue between Jack and Rose about the rift opening as they examined the power station model was slightly changed in the broadcast version. Davies' script indicated that, if at all possible, the

TARDIS should be revolving on the spot as the rift started to open. The closing scenes were slightly different; originally Mickey had left the scene *before* Rose could attempt to find him.

Davies' script made specific references to Cardiff landmarks which he could see from his apartment. The TARDIS arrived in the Millennium Centre Square at Cardiff Bay (an area redeveloped from the docks of Tiger Bay in 1999 with the centre only recently opened), with Davies considering using the distinctive water tower as the main location of the rift; even at this juncture he was considering elements which would feed into the potential Cardiff-based spin-off series which became *Torchwood*.

Happy Doctor

One of Davies' intentions with the script was to allow the Doctor to be happy briefly before the impending trauma of the final two episodes; consequently, he would be allowed to enjoy a restaurant meal with Margaret. This did however cause a minor contradiction with a previous story, as the Doctor ordered steak and chips, which went against the Doctor's statement at the end of *The Two Doctors* [1985 – see Volume 41] that he would now become a vegetarian.

Joe Ahearne was very pleased with the character piece which he was given to direct, commenting in *Doctor Who: The Inside Story*: "I was very happy to get something that was just people talking and looking each other in the eyes." Annette Badland was delighted when she received the script for *Boom Town* shortly before Christmas 2004. The tone meeting for the episode took place at 5.15pm on Wednesday 12 January 2005; this was held at the production base of Unit Q2. ■

'ORIGINALLY MICKEY HAD LEFT
THE SCENE BEFORE ROSE COULD
ATTEMPT TO FIND HIM.'

Production

Recording on *Boom Town* began on Wednesday 19 January 2005 with an afternoon and evening schedule from 2pm to 1am. This first day was scheduled in isolation and concurrent with recording by a second unit on *The Empty Child/The Doctor Dances* [2005 – see page 6] back at Unit Q2 with Billie Piper and John Barrowman. The main crew worked on location at Mermaid Quay in Cardiff Bay to cover key scenes between the Doctor and

Margaret featuring Christopher Eccleston and Annette Badland (who had to phone Russell T Davies for guidance on how to pronounce “Raxacoricofallapatorian”). Bistro 10 was used for the restaurant where the pair dined, and the venue was fitted with a prop window from Alex Gurucharri of Any Effects which would shatter on cue; stunt artists Kim McGarrity and George Cottle played the diners seated closest to the window. The interior location was problematic as the wooden floor made a

POLICE PUBLIC BOX

'THE MAIN CREW WORKED ON LOCATION
AT MERMAID QUAY IN CARDIFF BAY.'

**Above:**

The real interior of the TARDIS revealed!

Right:

Who looks the most disgusted?

noise every time the camera dolly moved in a tracking shot; consequently, much of the soundtrack had to be reassembled in post-production. The extras were asked simply to mime screaming when the earthquake hit so that their cries could be dubbed in later along with the sound of breaking glass. With Russell T Davies watching the crew at work in the bay beneath his apartment, all the scheduled material was completed apart from the exterior scene of the Doctor pulling off the handcuffs.

This shoot was very carefully scheduled around the availability of Badland from the production of *Cutting It*; she had been driven down from Manchester – where the other BBC series was made – that morning and after the 1am wrap slept in the minibus transport which had been arranged to take her back up north so that she could be back on *Cutting It* the next morning for her 6am call. The intricate timing of this had been achieved through

the help of production associate Des Hughes, an old friend of Russell T Davies.

Following the restaurant shoot, there was then a gap in production while work continued on *The Empty Child/The Doctor Dances*. Having last worked on *Doctor Who* with the first production block from July to September, Noel Clarke returned to the series at the start of February. In the meantime he had been interviewed about his role in the revived version of the BBC series; on Wednesday 1 December 2004, *icWales*' interview with him revealed that he had watched the original incarnations of both *Doctor Who* and *Auf Wiedersehen, Pet* (the other BBC series in which he was featuring), while on Saturday 18 December he commented in the *Daily Express* about his kissing scene with Billie Piper. Much of this media coverage concerned the broadcast of the concluding two-part Christmas Special of *Auf Wiedersehen, Pet* which he had been recording overseas concurrent with his start on *Doctor Who*.

In the new year, Clarke and his girlfriend had joined three other friends on a road





trip of the American South West, travelling from Utah to Arizona. However, during the journey, the group's car encountered icy conditions, skidding off a freeway, rolling down a bank and impacting on a tree. Clarke's girlfriend was stuck inside the vehicle, so he climbed in to rescue her; miraculously, none of the group were injured.

City Hall

Work on Block 5 resumed on Tuesday 1 February 2005 with recording from 1pm. The first venue for the day was Glamorgan House on King Edward VII Avenue of Cathays Park, close to the Temple of Peace used extensively in *The End of the World* [2005 – see Volume 48] some months earlier. This featured as the City Hall for most of the production and on this first day provided many of the civic building's corridors. Christopher Eccleston was not required for the day, and recording began with Jack's leap over the tea trolley for which John Barrowman was doubled by Tony Lucken (as in *The Doctor Dances*)

and Lucy Allen, who had worked on *The Unquiet Dead*, appeared as the tea lady. A similar stunt sequence was staged later in the afternoon for Rose running into the two secretaries; Billie Piper was doubled by Kim McGarrity as with earlier episodes, while Sarah Franzl, who had worked on *The End of the World*, was one of the secretaries. The sequences of Mickey in the City Hall corridors were also recorded.

The crew then moved to Mermaid Quay again for an evening recording through to midnight; the crew was warned to wear appropriate footwear in the slippery, winter conditions. The TARDIS prop was placed in the Millennium Centre Square at the head of Roald Dahl Plass, an area used for summer open-air concerts. The crew also realised that the water running down the Millennium Water Tower could be noisy, and so some of the dialogue sequences had to be dubbed in post-production. However, when the freezing conditions of the Cardiff night meant that the water pumping mechanism shut down, this meant that continuity could not be maintained and some shots had to be deferred to the following night. The scenes of Rose and Mickey talking together at night were recorded as was the shot of the recharged TARDIS' final departure from Cardiff, although other shots of the ship with light bursting forth from it as it became engulfed in the rift energy were deferred. During the shoot, Billie Piper suffered a bereavement when her uncle died and she was released from the unit. Christopher Eccleston was unavailable for the night, and so the

Left:

The TARDIS refuels, thanks to Cardiff's rift.

Connections: Chameleon cloak

➤ Rose explains about the TARDIS appearance with reference to a "cloaking device", as the Doctor had done in the *Doctor Who* TV Movie [1996 – see Volume 47]. The Doctor himself then discussed the chameleon circuit – first mentioned in *Logopolis* [1981 – see Volume 33] – and recalled how it became stuck during a visit to the 1960s as seen in *100,000 BC* [1963 – see Volume 1].





Above:
Mickey and
Rose are
puzzled...

schedule was rearranged to have a third assistant director stand in for Eccleston in unscheduled shots of the Doctor running back to the TARDIS, and one of the runners (Anna) doubled for Piper in some shots of Rose running away from Mickey and tending to locals after the crisis had been resolved.

The same day, Russell T Davies and Julie Gardner had been at the BBC's Centre House in London, pitching for a second series of *Doctor Who* to Jane Tranter, the BBC controller of drama. To their delight, they were informed that a second run could go into pre-production to record in the summer for broadcast in spring 2006.

Wednesday 2 February saw Christopher Eccleston and Annette Badland join the cast for recording from noon which began with the arrival of the Doctor's party at the City Hall, and a pick-up on a shot of Rose getting the Doctor's message while in the City Hall corridors. After that,

the crew moved to Mermaid Quay for a night shoot, completing the scene of the Doctor removing the cuffs near the Salt Bar, and the Doctor, Rose and Margaret returning to the TARDIS, as well as Rose leaving the TARDIS to look for Mickey. It had originally been planned to take a photograph of Annette Badland as Margaret at 12.45pm to appear on the dummy edition of the *Western Mail* needed in the episode, but this was deferred. The last recording was of sequences featuring the TARDIS prop with the Doctor running to his ship and Rose running to and from the police box.

Connections: Dogged pursuit

► The Doctor finally comments upon the phrase 'Bad Wolf' which seems to have plagued his travels since *The End of the World* [2005 - see Volume 48] - in this case in its Welsh form as 'Blaidd Drwg'.



Margaret the Slitheen

Recording was attended by Ben Cook of *Doctor Who Magazine* who interviewed John Barrowman. An excited Davies returned from London, keen to discuss his plans for the show's second year in secret with the senior members of the production team. Arriving on set, Davies participated in a recorded interview with BBC Cymru's *Wales Today* at around 6.30pm.

Recording at Unit Q2 on Thursday 3 February covered various TARDIS scenes between 11am and 10pm; these included Margaret expressing her admiration for the TARDIS and making her “last request”, Jack ripping wires from the console and the Doctor bursting in. A shot of Noel Clarke and Billie Piper recorded on location was played back on the TARDIS monitor screen, and stunt co-ordinator Lee Sheward supervised John Barrowman’s fall onto the console. Matt Murray of the *Wales Today* team interviewed production designer Edward Thomas at Q2, with the camera crew kept away from the standing TARDIS set which was being kept under wraps from the public. The local magazine report was then broadcast that evening, featuring both the chat with Ed Thomas and the item recorded with Davies the previous night; in this, Davies compared *Boom Town* to the ITV comedy drama *Cold Feet* in how it would show off Cardiff at



its best in the same way that the other series had depicted Manchester. By now, Davies was back in Manchester to attend a press launch for his BBC Three drama *Casanova*.

Friday 4 saw recording start again from 10am to 9pm at Glamorgan House for more City Hall sequences; this covered Jack and Rose running from the building, Margaret being cornered at the rear of the offices, Margaret’s flight down the fire escape (with stunt artist Tina Maskell doubling for Annette Badland), the Doctor encountering Idris in the Mayor’s offices and concluding with the murder of Mr Cleaver. The previously deferred photocall for Margaret’s newspaper shot was completed as well. Mr Cleaver was played by William Thomas, the first actor who had appeared in the earlier series of *Doctor Who* to feature in the revived version; he had appeared as Martin in *Remembrance of the Daleks* [1988 – see Volume 44] and since then had featured in *We Are Seven*, *Fun at the Funeral Parlour* and *Grass*. As Margaret’s real form of Blon Fel-Fotch Passameer-Day Slitheen, Alan Ruscoe again donned one of the Raxacoricofallapatorian costumes constructed for *Aliens of London/World War Three* by Millennium Effects; since the summer recording, these had been modified and fine-tuned by Neill Gorton. The use of the costumes was minimised to reduce preparation time, and CGI would be used for some shots of the full alien. Unlike the first block, Badland now read Margaret’s Slitheen dialogue live off-camera.

Recording continued into the weekend, with more TARDIS scenes performed on Saturday 5 from 9am to 8pm; Millennium again provided a right-handed Slitheen

Connections: Chernobyl syndrome



► Cathy refers to Chernobyl in the Ukraine; this was the scene of the world’s worst nuclear accident where a reactor at a power plant suffered a steam explosion leading to nuclear meltdown on Saturday 26 April 1986.

Left:
Margaret’s
death stare.

Connections: Grub's up!

► As Margaret talks to the Doctor at the restaurant, she makes reference to Venom Grubs; this was how the Zarbi larvae guns, seen in *The Web Planet* [1965 - see Volume 4], had been described in

Bill Strutton's 1966 novelisation, *Doctor Who and the Zarbi*.



claw for Annette Badland to wear in the climax of the episode during which Margaret vanished into the light. It had also been hoped to record the next sequence of the Slitheen having transformed into an egg, but this was deferred; the egg prop had previously featured in *The End of the World*.

The following week saw production split between the fourth and fifth block; the main unit worked on

The Empty Child/The Doctor Dances with director James Hawes on Monday 7 February, and recording resumed on *Boom Town* on Tuesday 8 with location material at Mermaid Quay from 11am to 10pm. The opening scene of the TARDIS in the square was recorded first, followed by the Doctor's spotting of the newspaper story about Margaret. This was recorded in the Bosphorus Restaurant and featured a dummy version of the local newspaper the *Western Mail* with the photo of Badland and the headline *New Mayor, New Cardiff*. A scene of Rose and Mickey at the bar was deferred and instead the evening at Mermaid Quay was devoted to the scene of the pair chatting outside and hearing the ominous rumble. Production for the day was covered by Mark Barden who was preparing a *Doctor Who* press pack and who carried out interviews with Christopher Eccleston and Billie Piper at 3.30pm. Also present was the team from BBC Three's *Doctor Who Confidential* which recorded time-lapse material and interviewed both Christopher Eccleston and Noel Clarke. With his scenes completed early in the afternoon, John Barrowman left for make-up and costume changes so that he could record a scene for *The Empty Child*

'NOEL CLARKE
RETURNED TO
THE SERIES AT
THE START
OF FEBRUARY.'



A photograph of Christopher Eccleston and Billie Piper from the Doctor Who episode 'Boom Town'. Christopher Eccleston, on the left, is wearing a dark leather trench coat over a black shirt. Billie Piper, on the right, is wearing a blue and black jacket over a white shirt. They are both looking down at a piece of white paper that Billie is holding. Billie is also holding a green and black handheld device. They are standing in front of a blue door with a window. A sign on the door partially reads 'TELEPHONE' and 'CE'.

'CHRISTOPHER ECCLESTON AND BILLIE
PIPER WERE BOTH DELIGHTED TO
WORK WITH JOE AHEARNE AGAIN.'



with the second unit at Glamorgan House from 5pm to 10pm.

Wednesday 9 was spent back at Unit Q2 with Eccleston working on *The Empty Child/The Doctor Dances* with James Hawes, and the remaining TARDIS scenes for *Boom Town* were recorded there on Thursday 10 requiring only the four regular cast members between 9am and 8pm. This covered Jack with the surfboard, the closing material after Margaret had been transformed into an egg, and Mickey arriving with Rose's passport at the start of the episode. Meanwhile, the *South Wales Echo* ran an online article about the recording in Cardiff Bay outside the Millennium Centre. At the end of the day, the cast attended a readthrough for *Bad Wolf/The Parting of the Ways* [2005 – see page 98] which would conclude the series. Concurrent with this work, the team from *Doctor Who Confidential* spent some time recording rostrum images required for its behind-the-scenes coverage.

The main unit then remained at Unit Q2 on Friday 11 to record scenes for *The*

Empty Child/The Doctor Dances which did not feature the regular cast, while a second unit crew worked at Glamorgan House on *Boom Town* from 8am to 7pm. Sequences in the Exhibition Room covered the Doctor finding the motherboard and concluded with Margaret's press conference.

Over the weekend, *Doctor Who Confidential* was present at the choral music recording for *Dalek* at Air Studios in London on Saturday 12 February, and also spoke to actress Louise Jameson who had played the Doctor's companion Leela in the 1970s.

Unmasking shots

It was formally announced on Monday 14 February that BBC One controller Lorraine Heggessey – who had green-lit the revival of *Doctor Who* – was leaving the BBC for Talkback Thames to become the company's chief executive. The regular cast members were allowed a long weekend and were not required at Glamorgan House on the Monday as the schedule focused on Annette Badland's scenes with Mali Harries as Cathy. Recording in the corridor and ladies' toilet took place from 8am to 7pm, with Alan Ruscoe again in the alien costume (space was very tight in the toilet cubicle, an area created in the spacious Edwardian gents' facilities) and also a couple of different body doubles for Margaret in the unmasking shots. This completed Annette Badland's work on the series.

The final day of the block was Tuesday 15 and required only Billie Piper – who was unwell at the time – and Noel Clarke. Clarke boarded a train from Newport to

Left:
Jack has
an idea!

Connections: Telepathic TARDIS

➤ The Doctor comments how the TARDIS is telepathic, as explained in previous adventures, such as *The Time Monster* [1972 – see Volume 18] and *The End of the World* [2005 – see Volume 48].





Above:
Annette
Badland is
fitted with her
Slitheen arm.

Cardiff at 12.30pm, and was recorded alighting on Platform 3 at 12.46pm. The crew then moved to Mermaid Quay to record elements of Mickey's arrival at the TARDIS, with Paul Battenbough standing in for John Barrowman who was not available that day. The deferred bar scene with Mickey and Rose was then recorded, followed by material of the TARDIS engulfed by the rift energy, and the scenes of Mickey departing the scene at the adventure's conclusion before the 11pm

wrap. Any Effects provided the neon signs which exploded, while Vehicles in Vision furnished the police car and ambulance for the closing scenes.

Over the weekend, the *Doctor Who Confidential* team attended The Sixteen Swashbucklers of Gallifrey One convention in Los Angeles where they recorded interviews with Katy Manning (who had played the Doctor's companion Jo Grant in the 1970s), Richard Franklin (who had appeared as Captain Yates of UNIT in the 1970s), Nicholas Courtney (whose role as Brigadier Lethbridge-Stewart stretched from 1968 to 1989) and Elisabeth Sladen (who had played Sarah Jane Smith in the 1970s and starred in the spin-off pilot *K9 and Company* in 1981).

The very last recording for *Boom Town* was the outstanding close-ups of Jack as he opened the TARDIS door to Mickey; these were shot at Unit Q2 from 9am on Friday 18 as part of Block 4 under director Joe Ahearne.

When developing the spin-off series *Torchwood* around the Captain Jack character in early 2005, Davies originally planned that one of the Torchwood team would be Idris Hopper. However, when Aled Pedrick was unavailable for the series, the gap in the team was filled by a new character – Ianto Jones. ■

PRODUCTION

Wed 19 Jan 05 Bistro 10, Mermaid Quay, Cardiff Bay (Restaurant); Mermaid Quay, Cardiff Bay (Cardiff Bay)

Tue 1 Feb 05 Glamorgan House, College Road, Cardiff (City Hall: Corridor 3, Corridor 4, Corridor 2); Mermaid Quay (Millennium Centre Square)

Wed 2 Feb 05 Glamorgan House (Ext/Int Town Hall: Entrance, Staircase, Corridor 2); Mermaid Quay (Cardiff Bay/Millennium

Centre Square)

Thu 3 Feb 05 Unit Q2, Newport (TARDIS)

Fri 4 Feb 05 Glamorgan House (Ext City Hall: Corridor 3, Corridor 2/Back of City Hall/Ext/Int Lord Mayor's Office/Outer Office)

Sat 5 Feb 05 Unit Q2 (TARDIS)

Tue 8 Feb 05 Mermaid Quay (Millennium Centre Square/Bosphorus Restaurant/Cardiff Bay)

Thu 10 Feb 05 Unit Q2 (TARDIS)

Fri 11 Feb 05 Glamorgan House (Exhibition Room)

Mon 14 Feb 05 Glamorgan House (City Hall Corridor 1/Ladies' Toilet)

Tue 15 Feb 05 Cardiff Railway Station, Cardiff (Cardiff Railway Station); Mermaid Quay (Millennium Centre Square/Cardiff Bay/Ext Bar)

Fri 18 Feb 05 Unit Q2 (TARDIS)

'THE VERY LAST RECORDING FOR BOOM TOWN WAS THE OUTSTANDING CLOSE-UPS OF JACK AS HE OPENED THE TARDIS DOOR TO MICKEY.'

A close-up photograph of Rose Tyler (Michelle Gomez) looking intently at a white, blocky model of the nuclear power station. She has blonde hair in a braid, wears a dark jacket and a colorful patterned scarf. The background is blurred, showing what appears to be a workshop or office setting.

Post-production

Above:
Rose looks at
the model of
the nuclear
power station.

CGI effort on the episode from The Mill included elements of the scenes with Margaret Slitheen (such as the alien blinking and its emergence from human skin) and also the cataclysmic effect of the earthquake on Cardiff; there were also teleport effects, the standard TARDIS dematerialisation and inserts like the poison dart which required computer creation.

To remind viewers of the earlier encounter with the Raxacoricofallapatorians, clips from *Aliens of London/World War Three* were shown at the start of the episode as a 'Previously' item and then established the events in Cardiff as taking place 'Six Months Later'.

Various small trims were made throughout the episode. After Rose told Mickey that the Doctor was winding him up, she commented on his new jacket.

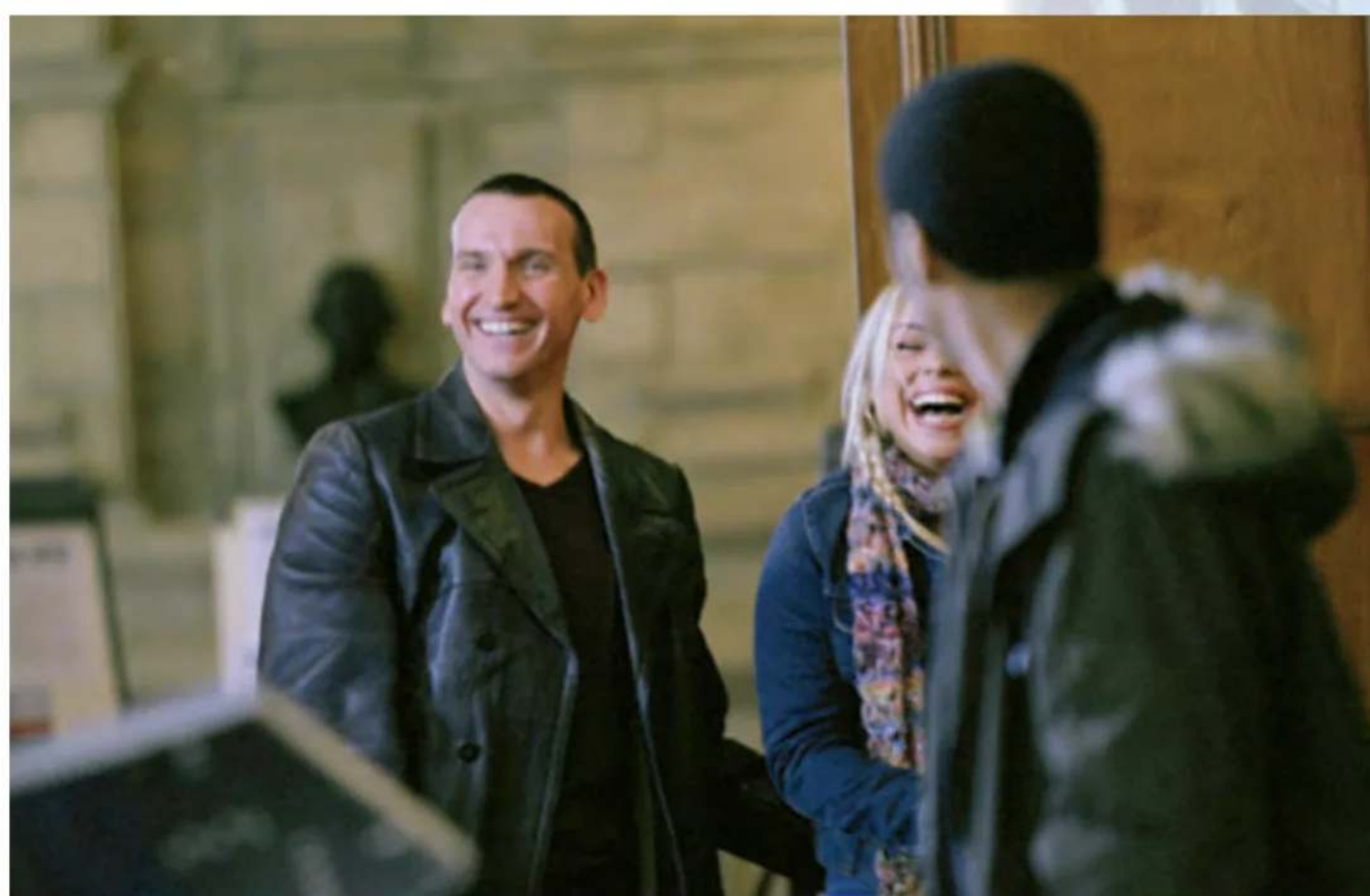
"Yeah, got it down the market," smiled Mickey. Rose said that it looked smart and that it was nice to see him. As Mickey handed Rose her passport, he commented, "Yeah, took me half an hour to get past your mother, I was lying through my teeth." Looking at the model and discussing the rift, Jack originally commented that it was, "Now closed, but the scar is right underneath the reactor," and that a meltdown could open the rift leading to "catastrophe!".

For the throw-forward to the following episode, *Bad Wolf*, at a late stage it was decided to capitalise on the success of the Daleks by showing them in the trailer at the end of the episode.

For his music score in the episode, Murray Gold's featured element was the cor anglais, particularly for the sequences with Margaret. ■

Publicity

- ▶ A preview screening of the Cardiff-orientated *Boom Town* was held at the city's Millennium Centre on Thursday 26 May 2005.
- ▶ In the *Radio Times* published on Tuesday 31 May, Nick Griffiths spoke to Russell T Davies about the episode in particular and the success of the series in general in the one-page article *What's next, Doc?*. "This episode simply comes from the fact that Badland was in episodes four and five and was so brilliant and actually had very few lines," commented Davies. Mark Braxton selected the programme for *Today's Choices* and a shot of the Doctor and Jack accompanied the programme listing.
- ▶ Christopher Eccleston made an appearance at Grey Court School in Ham, Surrey, with the actor's visit covered by the *Surrey Comet* on Wednesday 1 June. Liz Thomas interviewed John Barrowman about his role as Captain Jack in *The Stage and Television Today* on Thursday 2 June and his recent filming of the musical *The Producers*.
- ▶ A couple of days before *Boom Town* aired, the BBC's Bad Wolf website went on line, showing the appearances of the phrase in the series so far. A trailer for the episode was screened on Friday 3 June, and on that night's BBC One topical quiz show *Have I Got*



News for You, Ian Hislop's face was seen morphing in the manner of a Time Lord regeneration.

Above: Chris and Billie enjoy their jolly in Cardiff.

- ▶ The *Western Mail* was keen to publicise its own appearance in *Doctor Who* on the day of transmission, chatting to Russell T Davies on Saturday 4 June. "I read the *Western Mail* and I used it to make the show as Welsh as possible. We have had hundreds of people from Cardiff working on the programme, hosting venues, feeding the crew and appearing on camera and when a city works that hard, I like to try and feature as much of it as I can," explained Davies. The same day, the *Daily Express* ran the item *Colin checks out Who wears what*, in which former Doctor Colin Baker commented that Christopher Eccleston's incarnation sported a costume which he would rather have worn during his tenure in the role.

Broadcast



Above:
A Time Lord
and his TARDIS.

- ▶ In its usual 7pm slot, *Boom Town* attracted a consolidated 39% share of the viewing audience on Saturday 4 June; this was more than twice the number tuned to a screening of the 1990 comedy film *Kindergarten Cop* scheduled on ITV1.
- ▶ The corresponding 28'29" edition of *Doctor Who Confidential* – entitled *Unsung Heroes and Violent Death* –

appeared on BBC Three at 7.45pm and was watched by 541,000 viewers.

- ▶ *Boom Town* was screened again at 12.20am in the morning on BBC Three to an audience of around 170,000 and followed by a repeat of *Unsung Heroes and Violent Death*.
- ▶ Brickbats and bouquets were levelled at *The Empty Child/The Doctor Dances* on BBC One's viewer feedback show *Points of View* on Sunday 5 June with Julie Gardner defending the scary elements of the series. Later the same evening, *Doctor Who* collectibles featured in an edition of the *20th Century Roadshow* recorded at Goonhilly Earth Station in Cornwall on Tuesday 15 March.
- ▶ The usual BBC Three repeat of *Doctor Who* at 7pm on the Sunday evening saw 492,000 people tuning in for *Boom Town* with a *Doctor Who Confidential Cut Down* version of *Unsung Heroes and Violent Death* seen by 317,000 appearing at 7.45pm.
- ▶ When *Boom Town* was reviewed for *Doctor Who Magazine*, Rebecca Levene described it as 'an episode which went for the quiet moments rather than the big bangs and delivered them perfectly'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Boom Town	Saturday 4 June 2005	7.00pm-7.45pm	BBC One	43'10"	7.68M (18th)	82

Merchandise

Boom Town was released by BBC Worldwide in various formats including the DVD *Doctor Who: Volume 4* in September 2005, and *Doctor Who: The Complete First Series* in November 2005; this also included a short version of *Doctor Who Confidential*, and a commentary from John Barrowman, Annette Badland and Phil Collinson. A UMD version was also issued in December 2005. The episodes were included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an upscaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The*



Left: Behind-the-scenes on the DVD extras.

Complete First Series was reissued in August 2014. *Boom Town* appeared in Issue 6 of the *Doctor Who DVD Files* in March 2009.

An orchestral re-recording of music from the episode (a suite and cues such as *New Adventures* and *Monster Bossa*) appeared on the CD *Doctor Who: Original Television Soundtrack* released by Silva Screen in December 2006 (and on vinyl in September 2013). These tracks reappeared on the 11-disc version of *Doctor Who – The 50th Anniversary Collection* in December 2013 and September/November 2014.

The episode's script – with an introduction from Russell T Davies – was included in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

Boom Town stamp covers were issued by the Stamp Centre in October 2005, with some copies signed by Annette Badland.

A miniature of the Ninth Doctor associated with the episode appeared with issue 27 of the *Doctor Who Figurine Collection* in September 2014. ■

Far left: The original DVD release of *Boom Town*.

Below: Eaglemoss' figurine of the Ninth Doctor.



Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler

with

William Thomas Mr Cleaver
Annette Badland Margaret
John Barrowman Captain Jack
Noel Clarke Mickey
Mali Harries Cathy
Aled Pedrick Idris Hopper
Alan Ruscoe Slitheen

Right:

Director Joe Ahearne on location in Cardiff.

UNCREDITED

10 unknown Passengers

Ben Cosgrove, Chris Rhys Williams, David Stokes, Dewi Llewellyn, Phil Williams, Phil Reston, Gary Fisher, Keith Fisher, Keith Watkins, Malcolm Kearny, Marc Jago, Mathew Davies, Mike Inch Richards, Paul Morgan, Robert Gareth Davies, Rob Turner, Roy Williams, Simon Weaver, Elenar Alsopp, Gemma Allerton, Grace Olealry, Christine Murray, Gill Callaghan, Gill Flower, Julie Sadler, Jeanne Rebane, Joanne Tucker, Julie Anne Brewer, Kim Angela Smith, Linda Margaret Ford, Lisa Manray, Maureen Lewis, Mary Cook, Melanie Fry, Nia Pendrell, Pamela Williams, Sandra Dowrick, Sharon Elizabeth Davies, Sheila Collins, Eluned Rose Lewis Passengers/Passers-by
Paul Battenburgh Double for Captain Jack
20 unknown Passers-by
Hayley Morris, Joanna Palmer, Karen Robinson, Ian Cother, Charyl Benoun, Elizabeth Pettican and 16 others

..... 15 Dignitaries/4 Journalists/3 Waitresses

Nigel Peever Journalist

2 unknown Thin Double for Margaret/
 Larger Double for Margaret

Tina Maskell Stunt Double for Margaret



Unknown Odd Job Man

Tony Lucken Stunt Double for Captain Jack

Lucy Allen Stunt Tea Lady

Kirsty-Ann Green Secretary

Sarah Franzl Stunt Secretary

Kim McGarrity Stunt Double for Rose Tyler

Janice Prydderch Lloyd Cleaner

Janice Prydderch Lloyd, Kirsty-Ann Green,

Rachel Smith, Steve Roberts, Dafydd

Reynolds, Sioned Richards, Julia Pittard,

Debra Pittard, Andrew Morgan John,

Dominic Flowers Passers-by;

15 unknown Diners in Restaurant

2 unknown Waiting Staff

Unknown Chef

Kim McGarrity, George Cottle Stunt Diners

Kay-D Smith Policewoman

Phil Horton, Phil Smith, Jeff Jones, Kelvin

Baker 2 Policemen/2 Paramedics

CREDITS

Written by Russell T Davies

Produced by Phil Collinson

Directed by Joe Ahearne

1st Assistant Director: Howard Arundel

2nd Assistant Director: Steffan Morris

3rd Assistant Director: Dan Mumford
 [uncredited: Daffyd Parry, Nick Britz and Rhys Summerhayes]
 Location Manager: Gareth Lloyd
 Unit Manager: Lowri Thomas
 Production Co-ordinator: Jess van Niekerk
 A/Production Accountants: Debi Griffiths, Kath Blackman
 Continuity: Dorothy Friend
 Script Editor: Elwen Rowlands
 Camera Operator: Martin Stephens
 [uncredited: Joss Lowe]
 Focus Puller: Mark Isaac
 [uncredited: Steve Davies, Terry Bartlet]
 Grip: John Robinson [uncredited: Dai Hopkins]
 Boom Operator: Damian Richardson
 [uncredited: Peter Eusebe, Jon Thomas, Rhydian Yeoman]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 Stunt Performers: Kim McGarrity, George Cottle, Tina Maskell
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Properties Buyer: Joelle Rumbelow
 Set Decorator: Catherine Samuel
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: David Morison
 Property Master: Adrian Anscombe
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Trystan Howell
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artists: Claire Pritchard, Steve Williams
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 2D VFX Artists: Simon C Holden, Jennifer Herbert
 Astrid Busser-Casas
 3D VFX Artists: Joel Meire, Matthew McKinney, Jean-Claude Deguarra
 On Line Editor: Matthew Clarke
 Colourist: Paul Harrison

Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Special Effects: Any Effects
 Visual Effects: The Mill
 Prosthetics: Millennium Effects
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Editor: Graham Walker
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies, Julie Gardner, Mal Young
 BBC Wales © 2005

Below:
 Recording the
 TARDIS gang's
 restaurant
 scene.



Profile

ANNETTE BADLAND

Margaret Blaine

Annette Badland was born 26 August 1950 in the Birmingham suburb of Edgbaston. Her mother Susan 'Pearl' Ramsay had come from Loanhead, north of Edinburgh to work in a Birmingham munitions factory during wartime, where she met Badland's father.

Having briefly worked as a doctor's receptionist, Annette trained at London's East 15 Acting School from 1969-72. On graduating, she joined collective The Actors Company, becoming an ASM and taking walk-on roles. After debuting at the Edinburgh Festival 1972, productions included *Three Arrows*, *Ruling the Roost* and *Tis Pity She's a Whore*.

Rep at Birmingham and Lancaster followed before joining the Royal Shakespeare Company in 1973, taking

Below:

Annette Badland as *EastEnders* regular, Aunt Babe.



progressively larger parts in *Romeo and Juliet* (1973), *Love's Labour's Lost* (1973-5), *As You Like It* (1973) and *Summerfolk* (1974). Later 1970s stage work included *Who's Afraid of Virginia Woolf* (1977), *Joking Apart* (1978) and *Hindle Wakes* (1977) at Scarborough, and a stint with Sheffield Playhouse including *Antonio* (1979) and *Hotel Paradiso* (1980).

Her film debut came as Michael Palin's love interest Griselda Fishfinger in medieval comedy *Jabberwocky* (1977). Her first TV role was a tap dancing student in *The Naked Civil Servant* (1975). Supporting roles followed in *Spearhead* (1978), *Bognor* (1981), *The Gentle Touch* (1982), *Nanny* (1982), *Minder* (1982) and *The Old Men at the Zoo* (1983). Single dramas included *ITV Playhouse: Partisans* (1978), *Flat Bust* (1979) and the lead in *The Last Day of Summer* (1983).

A walk-on in *Shoestring* (1980) led to the role of receptionist Charlotte in three seasons of creator Robert Banks Stewart's follow-up *Bergerac* (1981-4).

Early regular TV sitcom roles followed in 1920s comedy *Pictures* (1983) and *Troubles and Strife* (1985/6), with further one-off



drama roles in *Miss Marple* (1985) and *All Creatures Great and Small* (1989).

Badland found a niche playing larger-than-life characters in children's TV, ranging from costume dramas to slapstick comedies, appearing in *Dramarama* entry *The Young Person's Guide to Going Backwards in the World* (1985), *A Little Princess* (1987), *Happy Families* (1989/90), *Archer's Goon* (1992), *Smokescreen* (1994), *Mike & Angelo* (1995), *Black Hearts in Battersea* (1995/6), *The Demon Headmaster* (1996), *Mr Wymi* (1997), *Microsoap* (1999/2000), *The Queen's Nose* (2000/1) and *Summerhill* (2008). She also presented pre-school show *You and Me* (1990) and *Jackanory* (1994/5).

Having appeared in Russell T Davies' *Casanova* (2005), and then becoming a villain in his new era of *Doctor Who*, Badland later played Ursula Crowe in Davies' children's fantasy *Wizards vs Aliens* (2012-14). She also starred concurrently in CBBC's science-fiction serial *The Sparticle Mystery* (2011-15) as Doomsday Dora/HoloDora.

Comedy included *Hale and Pace* (1988), *2point4 Children* (1991/3), *Frank Stubbs*

(1994), *Fist of Fun* (1995) and *Inside Victor Lewis-Smith* (1993/5).

"No one can say I'm typecast," she said in 2008. "I have been in every part from a whore to a nun."

She played Willow in *Making Out* (1991) and took one-off character parts in *The Bill* (1991/5/8/9), *Casualty* (1990/3/9/2012), *Holby City* (1999), *Casualty@Holby* (2005) and made five appearances in *Doctors* between 2000 and 2012. Other TV guest roles include *Born and Bred* (2002), *Poirot* (2003), *Coronation Street* (2005), *Bad Girls* (2006), *Kingdom* (2008) and *Land Girls* (2011).

Meanwhile, theatre work included *Electra* (1991, RSC, Riverside), *The Kitchen* (1994, Royal Court), *The Prime of Miss Jean Brodie* (1998, National Theatre), *Measure for Measure* (2006, RSC) and *The Vortex* (2008, Apollo). Appearing in *The Rise and Fall of Little Voice* (1992, National), she reprised her role in film adaptation *Little Voice* (1998).

Her best-known television roles are Brawdie Henshall in hairdressing drama *Cutting It* (2002-5), Ethel Tonks in choir series *All The Small Things* (2009), housekeeper Mrs Fitzgibbons in romantic fantasy *Outlander* (2014/15) and Mick Carter's scheming Aunt Babe in *EastEnders* from 2014-17. Immediately after leaving *EastEnders* she began filming as pathologist Dr Fleur Perkins in *Midsomer Murders*, with episodes airing in 2018.

She has also achieved radio soap fame as 'Horrid' Hazel Woolley in *The Archers*, initially in 2005 and returning in 2014.

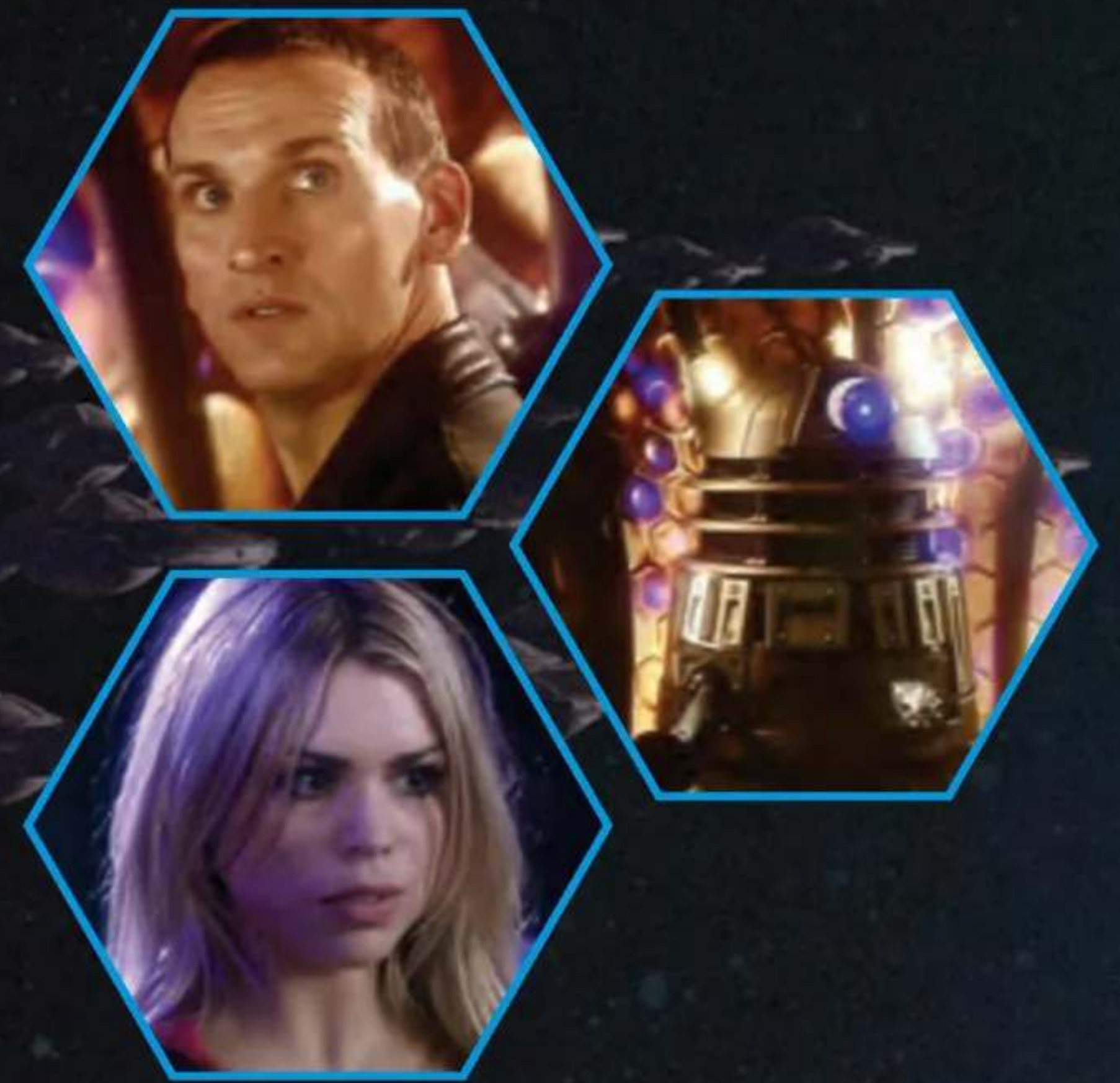
Films include *Angels and Insects* (1995), *Mrs Caldicot's Cabbage War* (2002) and *Charlie and the Chocolate Factory* (2005).

Further *Doctor Who* appearances came in Big Finish audios, alongside the Fifth Doctor in *Equilibrium* (2015) and the Fourth in *Suburban Hell* (2015).

She lives in Woodford Green, Essex with her partner, actor David Hatton. ■

Left:

Annette Badland in *Doctor Who* alongside Billie Piper.



BAD WOLF/ THE PARTING OF THE WAYS

► STORY 166

The Ninth Doctor, Rose and Jack have to fight for their lives as reality show contestants on board the Game Station, but a far more dangerous threat is lurking. As the Daleks and their Emperor launch their attack, the Doctor has no choice but to make the ultimate sacrifice.



BAD
WOLF

BADWOLF
CORPORATION

Introduction

"If this message is activated, then it can only mean one thing... I'm dead or about to die any second with no chance of escape."

Under such circumstances, the Doctor decided to save Rose Tyler, and he programmed the TARDIS to take her home. It seems obvious that there was more to this move than simply a promise he'd made to her mother. The Doctor's decision in *The Parting of the Ways* foreshadowed how close they would become in the following series. This dramatic and emotional series finale is an important landmark in the development of the Doctor and Rose.

Up to that point, the 2005 series had been positive about the Doctor's involvement with historic events. In *The Long Game* [2005 – see Volume 49], he'd tried to restore the Fourth Great and Bountiful Human Empire when something went awry. But *Bad Wolf* reveals that his attempt to set history back on track had disastrous consequences.

This took the Doctor back to square one. In order to set things right, he was faced with a similar dilemma to the one he faced on the final day of the Time War. To destroy the Daleks, he had to make a terrible sacrifice. And on that occasion it was one he was unwilling to make.

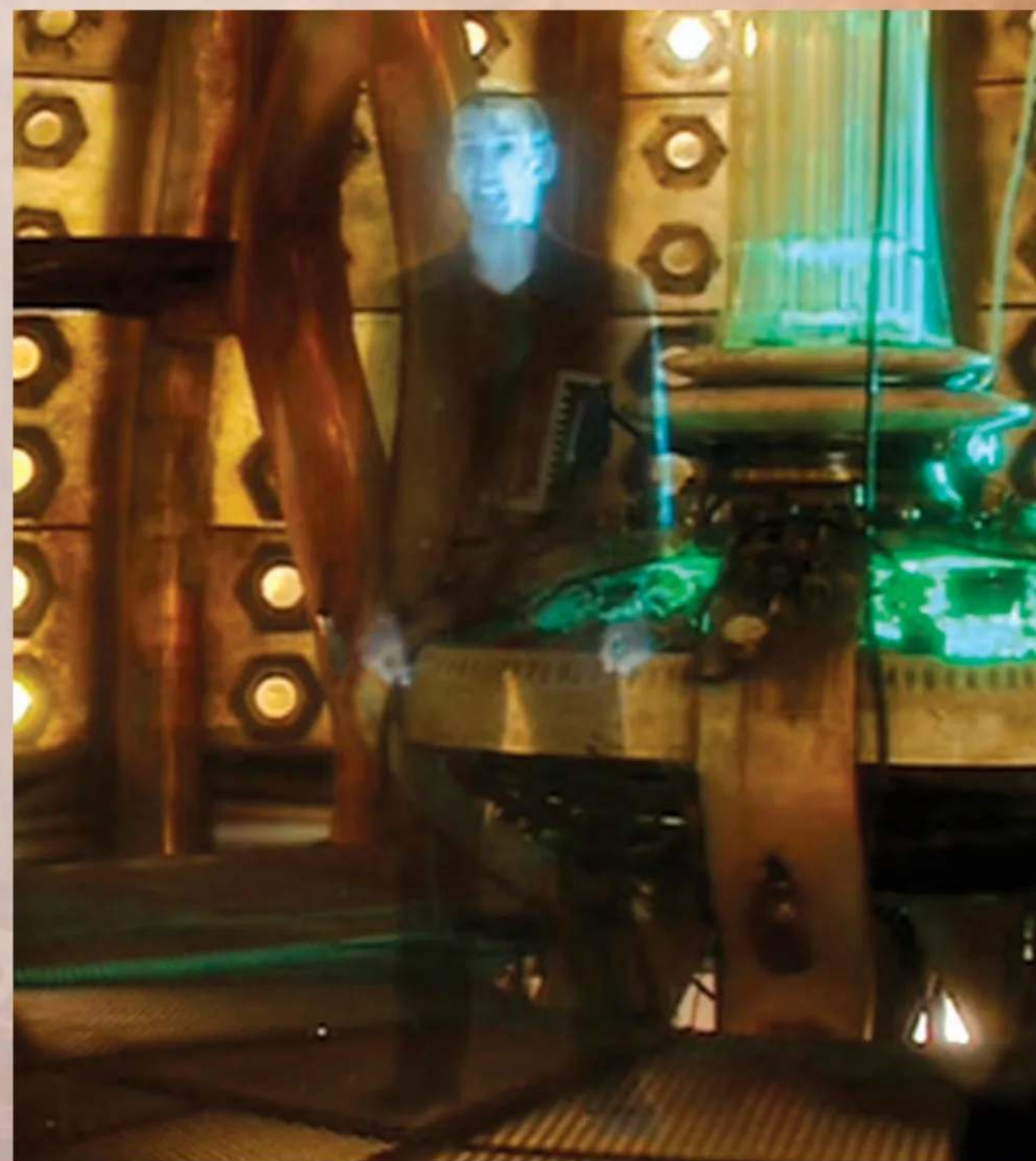
So he sent Rose home. But Rose had grown over the course of the series. She wanted more from her life and was disenchanted with what her life back on twenty-first-century Earth had to offer. In *Father's Day* [2005 – see Volume 49] she had learned what a powerful and dangerous impact she could have on the nature of

reality. In *Boom Town* [2005 – see page 62] she had discovered the power that lurked in the heart of the TARDIS. Throughout the series she'd been seeing references to *Bad Wolf*, and she finally realised this was a message, telling her to take what she's learned and save the day.

Ultimately, Rose and the Doctor saved each other. The events of this story, however, had a huge impact on the two of them. It's not just the Doctor who changed – regenerating into the Tenth Doctor. Both of them became more assertive. It's possible they became overconfident and, in *The Christmas Invasion* [2005 – see Volume 51] and during the course of the 2006 series, they set a few things in motion that sowed the seeds for their downfall. ■

Right:

A hologram Doctor says goodbye to Rose.



'ROSE HAD GROWN OVER
THE COURSE OF
THE SERIES.'

STORY Bad Wolf

The Doctor finds himself in a brightly decorated apartment. A girl called Lynda assumes that he is a new housemate, joining her, Strood and Crosbie. The Doctor is in the *Big Brother* house! [1]

Rose wakes up. A man called Rodrick tells her to do what the android says. They are contestants on *The Weakest Link*, hosted by the Anne Droid! [2]

Jack, meanwhile, finds himself on a couch being examined by two robots, Trine-E and Zu-Zana. They use a 'defabricator' to remove his clothes. [3]

The Doctor remembers that he was in the TARDIS with Rose and Jack when a white light came through the walls.

The Weakest Link game begins. Rose is watched by the people who run the station on Floor 500 who can't understand why she is laughing. One of the crew, Pavale,

is concerned because a housemate has appeared out of nowhere. [4]

Rose nominates a contestant called Fitch as the 'weakest link'. She bursts into tears and the Anne Droid blasts her into atoms.

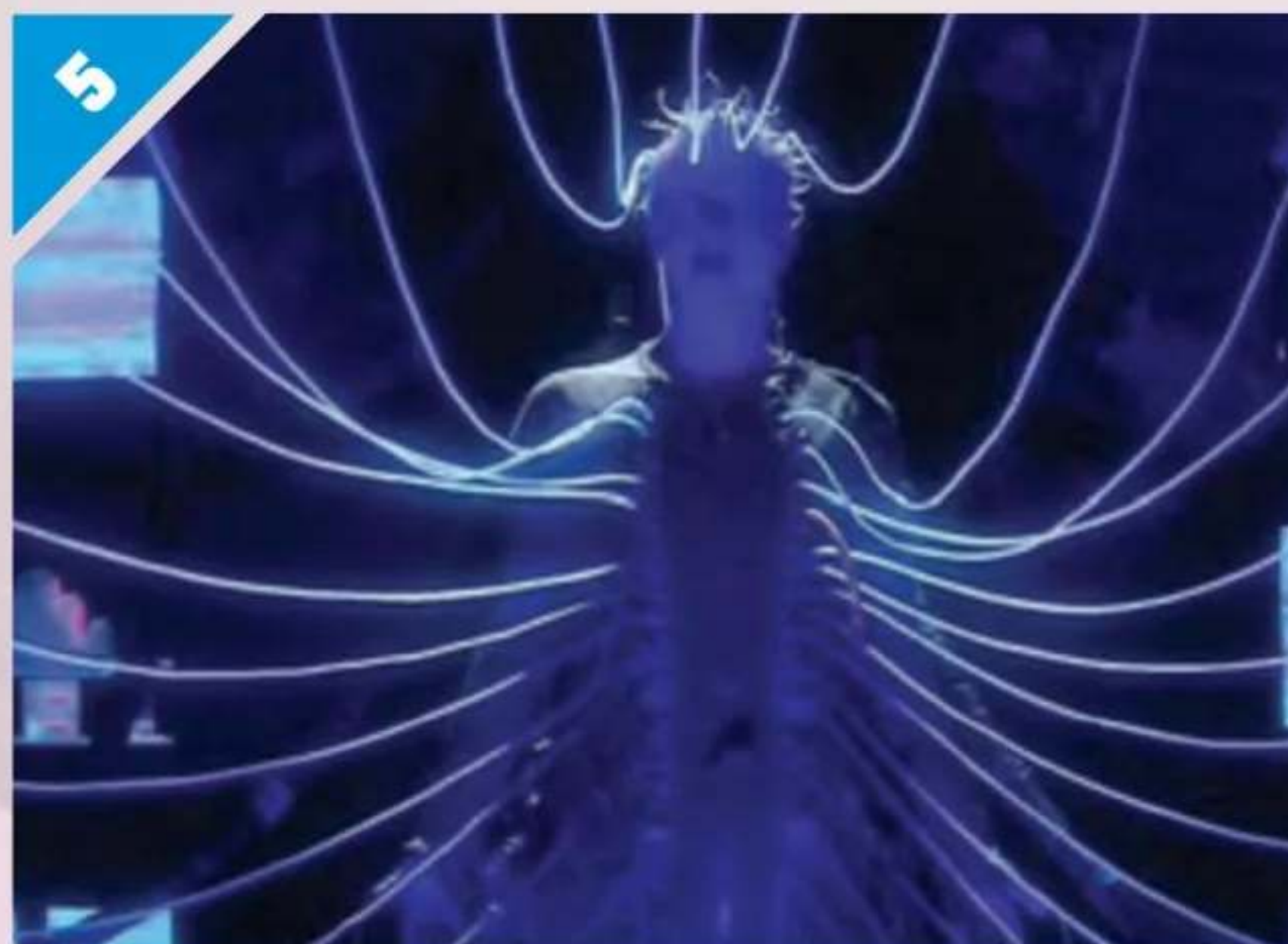
The voice of Davina Droid informs the housemates that Crosbie is to be evicted. She walks out into the entrance corridor and is disintegrated.

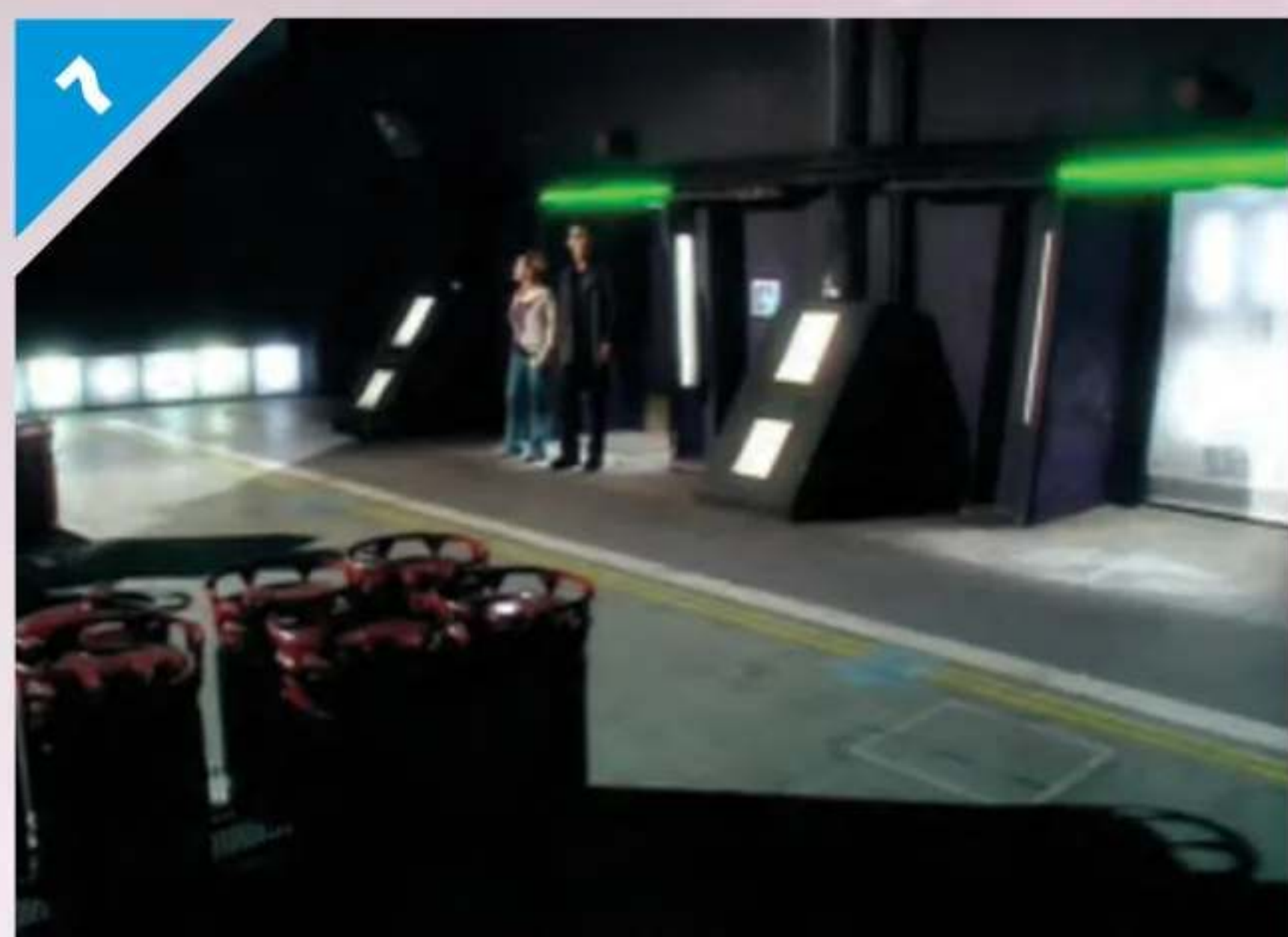
Pavale recalls rumours about there being something hidden underneath the station's transmissions. But the station's Controller, a woman hanging from a network of cables, watches everything. [5]

Trine-E and Zu-Zana decide it is time to remove Jack's face. He may be naked – but he's not unarmed. He blasts them with his Compact Laser Deluxe.

Rose learns that the Game Station is run by the Bad Wolf Corporation; the words 'Bad Wolf' have been following her throughout her travels. [6]

The Doctor damages a camera so Davina tells him he must be evicted. He runs out into the entrance corridor but





isn't disintegrated. He and Lynda escape. In the control room, Pavale guesses that something has overridden the game.

The Doctor and Lynda emerge from the house onto Floor 56 of the Game Station, formerly known as Satellite 5. [7]

Pavale informs the Controller they have a security problem with contestants outside the games, but she tells him to keep working. She places Archive Six, containing the transmat log, out of bounds.

Lynda sees Earth from orbit. The human race does nothing but watch television. After the Doctor shut down Satellite 5, the government and economy collapsed. This is all his fault! [8]

Jack joins them and flirts with Lynda while the Doctor discovers that the station is transmitting something other than TV.

Rodrick wins *The Weakest Link*. The Doctor, Jack and Rose rush in but the Anne Droid disintegrates Rose. [9]

The Doctor, Jack and Lynda are thrown in jail but quickly overpower their guards and take their weapons. They ascend to

Floor 500. The Doctor faces the crew, demanding to know who killed Rose. Jack enters Archive Six and finds the TARDIS.

The station is temporarily cut off by solar flares. The Controller tells the Doctor her masters monitor transmissions. They have been hiding in the dark space. [10]

Jack returns. Thanks to the TARDIS, he has worked out that when people are disintegrated in the games, they are actually transmatted across space. Rose is still alive – on a spaceship with some old enemies... the Daleks! [11]

The Controller gives the Doctor her masters' co-ordinates. They transmat her to their ship and exterminate her.

The Doctor realises that the Controller's masters have been manipulating the human race for centuries. The Daleks discover they have been detected. They contact the station to inform the Doctor that they have his associate, Rose. The Doctor defiantly declares he is going to rescue her. [12] The Daleks chant that they will begin their invasion of Earth!

The Parting of the Ways

The Doctor materialises the TARDIS around Rose and a Dalek, [1] which Jack destroys using the modified defabricator.

The Doctor tells his friends that there was Time War between the Daleks and the Time Lords. His people were destroyed but they took the Daleks with them.

The Doctor steps outside, protected by a forcefield. He faces the Daleks' Emperor, who relates how it survived the Time War. [2] Since then, it has been waiting in the dark space, infiltrating the systems of Earth, harvesting the waste of humanity to create a new army of Daleks.

The Doctor, Jack and Rose return in the TARDIS to the Game Station control room. Most of the crew and contestants have been evacuated but Lynda and Pavale have remained behind, while

Rodrick and a hundred other people are stranded on Floor 0.

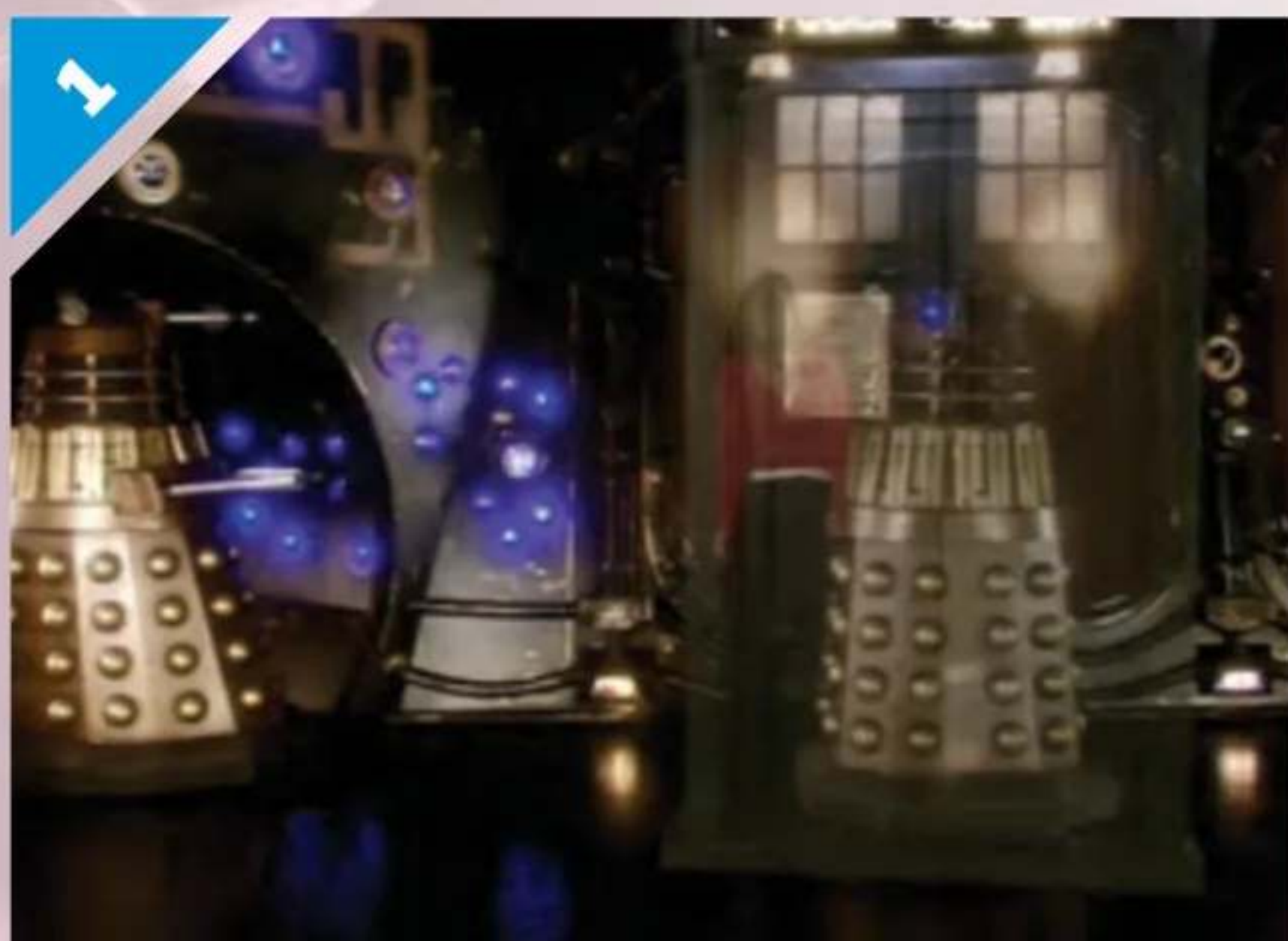
The Dalek fleet begins to move towards the Game Station, intending to "purify the Earth with fire"! [3]

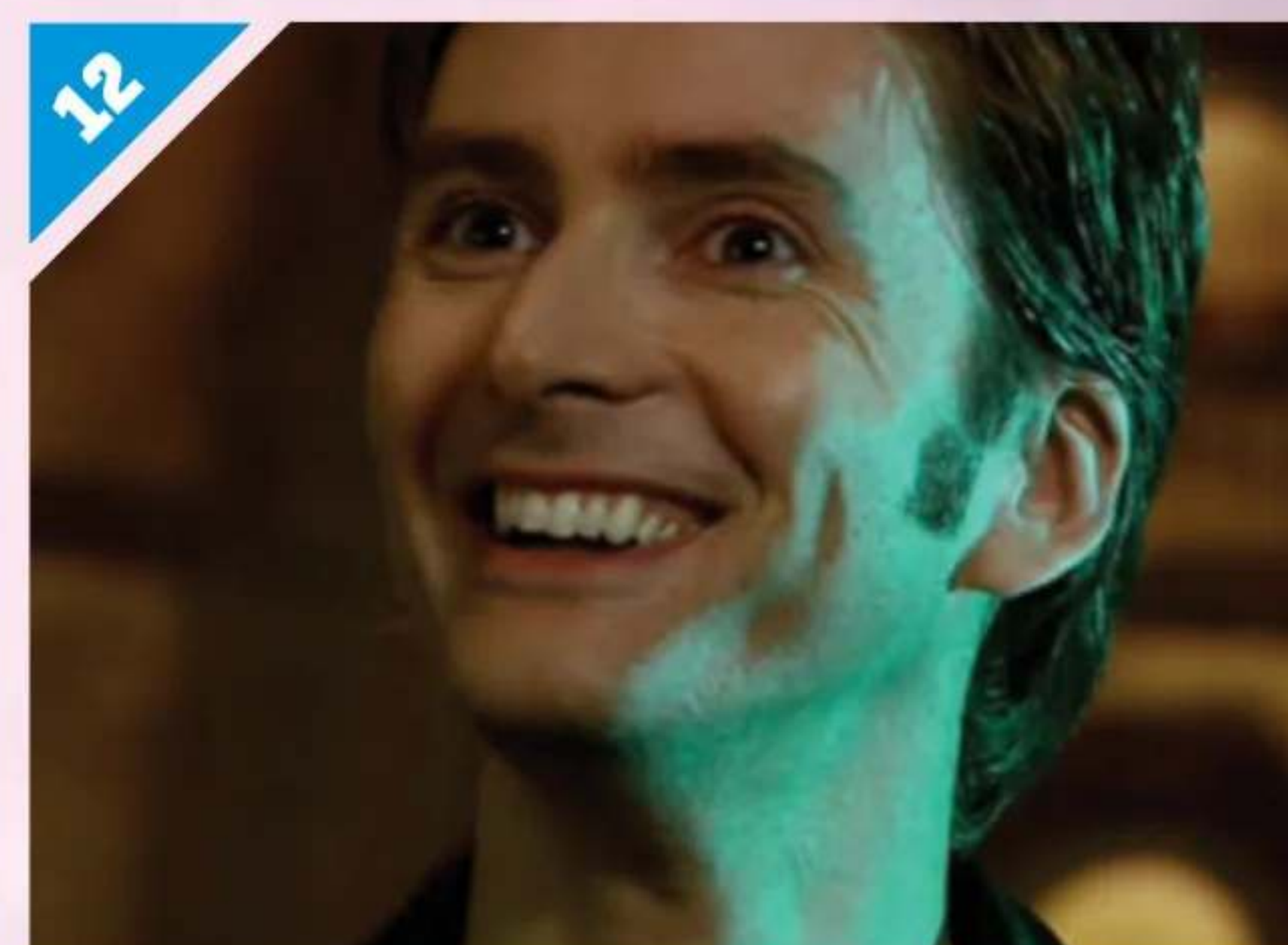
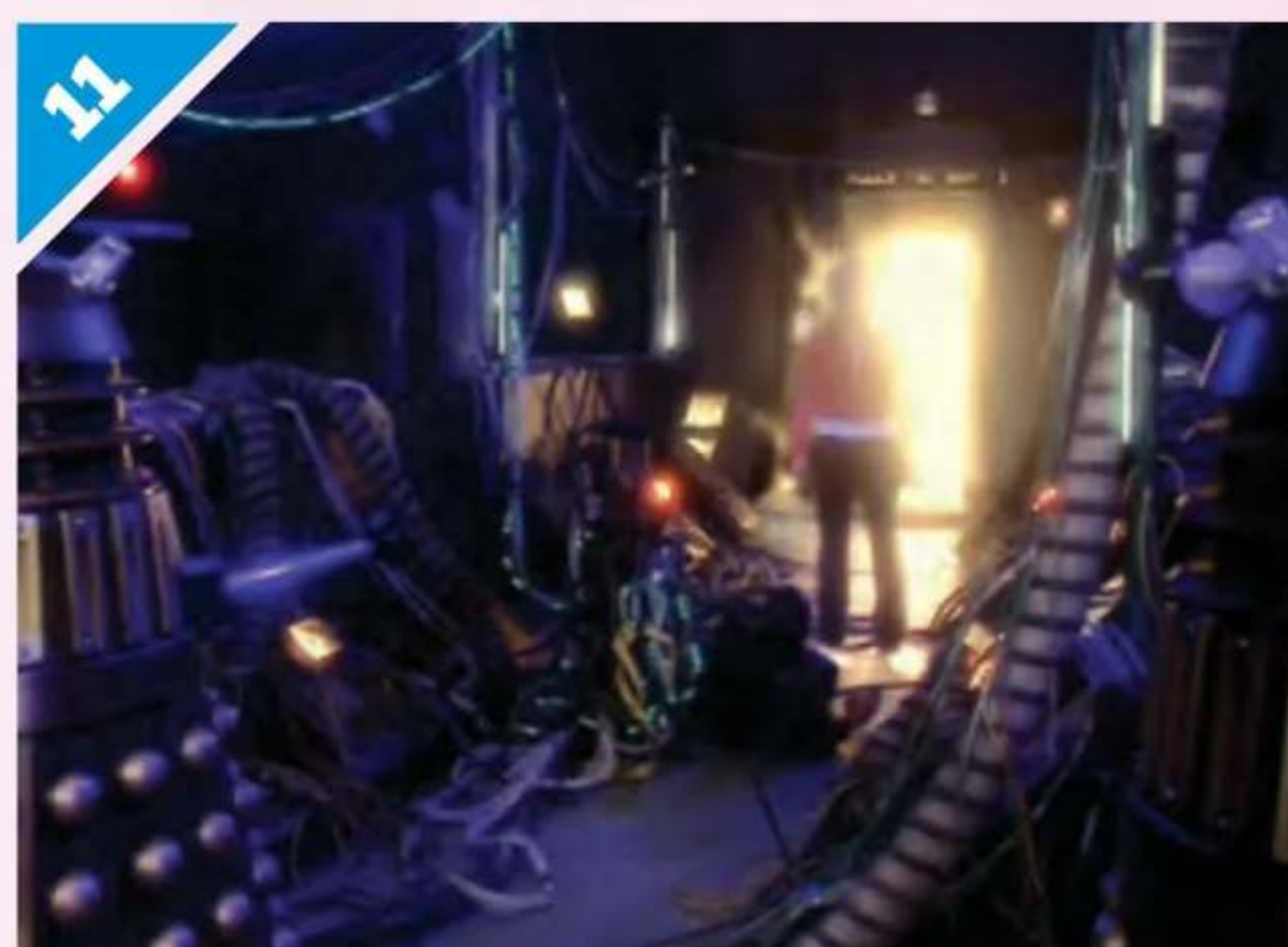
The Doctor has an idea. He can use the station as a transmitter to transmit a delta wave and wipe out the Daleks. Jack sets up a forcefield around the Game Station, so the Daleks will have to enter on Floor 494. Jack heads off to keep the Daleks at bay.

Rose asks the Doctor why they can't go back in time and warn the people, which gives him an idea. He tells Rose to go inside and hold down a switch, then runs outside. The TARDIS dematerialises and a hologram of the Doctor tells Rose that the TARDIS is taking her home. [4] It returns her to a street near the Powell Estate. Mickey runs up and Rose hugs him.

The Emperor reminds the Doctor that the delta wave will not just kill the Daleks, but everyone on Earth. [5]

Rose eats chips with Mickey and Jackie. But she refuses to give up on the





Doctor. She spots the words 'Bad Wolf' written on a playground and thinks it's a message telling her she can get back to the Game Station. [6]

The Daleks force their way into the Game Station.

Rose returns to the TARDIS. She thinks that if she can open the console, she can make contact with the heart of the TARDIS and tell it what to do. Mickey agrees to help and fastens a chain from the console to his car, but it's not strong enough.

The Daleks exterminate everyone on Floor 0, including Rodrick. [7]

Rose tells Jackie that she met Pete, and was with him when he died.

Lynda watches as the Daleks wipe out whole continents of the Earth.

Jackie drives up to the TARDIS in a recovery truck. [8]

The Daleks reach Floor 499 and kill Pavale and the crew. Another Dalek rises outside the observation deck and blasts the window, killing Lynda. [9]

The recovery truck is strong enough to open the TARDIS console. Rose goes inside and looks into the heart of the TARDIS. [10]

The Daleks exterminate Captain Jack and confront the Doctor on Floor 500. The Emperor gives the Doctor a choice of being coward or killer. He chooses coward – but then the TARDIS materialises. Rose steps out, glowing with the power of the time vortex. [11] She takes the words 'Bad Wolf' and scatters them in time as a message to lead herself to this point. Then she destroys the Emperor and the Daleks – and brings Jack back to life.

The Doctor tells Rose that the power she has absorbed will kill her. To save her, he kisses her and absorbs the vortex energy himself. Rose wakes up in the TARDIS.

The Doctor tells her that Time Lords have a little trick to cheat death, and he regenerates into his next incarnation... [12]

Pre-production

When invited to meet with executive producer Pippa Harris and incoming head of drama serials to discuss new projects in mid-2001, Russell T Davis enthusiastically proposed ideas for *Doctor Who*, drawing upon elements of popular culture featured in contemporary broadcasting. One of these ideas was a spoof of the ruthless BBC Two quiz show *The Weakest Link* which had been a huge hit since its début in August 2000; in this, the show's host Anne Robinson would become a robot called Anne Droid.

The idea of a world where current game shows still existed but in highly exaggerated forms was one of the first ideas that Davies drew upon when given the go-ahead to outline the new series of *Doctor Who* in autumn 2003. As a lover of reality shows, daytime television and their ilk, he saw a lot of potential in projecting these formats onto a future landscape. The proposal document for his series outlined the twelfth episode of the series as *Gameshow World!* which would return to the Satellite 5 setting of *The Long Game* [2005 – see Volume 49] some 500 years later (allowing sets to be redressed as an economy measure). With the TARDIS

'THE WEAKEST LINK'S HOST ANNE ROBINSON WOULD BECOME A ROBOT CALLED ANNE DROID.'

crew split up, Rose found herself on *The Weakest Link*, while the Doctor would feature on *Big Murder*, a version of *Big Brother*. *Big Brother* began as a show on Dutch television and transferred to Channel 4 with great success in July 2000; Davies felt that *Big Brother* was reality television at its very best.

Jax was to be stuck in an extreme makeover show which were becoming increasingly prevalent on television; in this instance, the hosts were planning to redesign his face in what the outline described as 'a fast, wild adventure in a society gone mad'. The Doctor eventually found that the satellite programming

was controlled by 'Edward, a 14-year-old brain-augmented kid'; this was an idea which Davies disliked and knew he would drop before he started scripting. The satellite transmission contained a deadly signal which was being beamed into every home in the Earth empire. Linking back to the lone Dalek introduced in *Dalek* [2005 – see Volume 49], the Doctor used the satellite's equipment to unmask a hidden fleet of Daleks, the race which had killed the Doctor's own people and were now going to attack humanity; this was to be a surprise for the viewers, with the allegedly last Dalek having been presented in the earlier episode.

Connections: Smashing

▶ Lynda makes reference to exoglass which had been used on Platform One in

The End of the World [2005 - see Volume 48].



In the concluding thirteenth episode of the series, *The Parting of the Ways*, humanity sided with the Doctor to form 'a small, valiant army' as the Daleks arrive. While Jax used his military skills to train the humans as soldiers, the Doctor lured Rose into

the TARDIS to send her home to safety. Discovering the Doctor's trickery, Rose was stunned: 'She's got to get back...' Although it had become increasingly fashionable since the 1990s for American series to end a season with a cliffhanger (sometimes splitting a two-part narrative across the seasons), Davies knew that he wanted the Dalek narrative concluded rather than ending *The Parting of the Ways* with the caption 'To be concluded'. Davies saw the narrative concluding with Rose solving the situation by becoming a God-like being as a result of her brave act of self-sacrifice.

In late February 2004, executive producers Russell T Davies, Julie Gardner and Mal Young travelled to Los Angeles to attract potential American investment for *Doctor Who*. To emphasise the series' vast history, Davies was using the 2003 book *Doctor Who: The Legend* which included a photograph of the huge Emperor Dalek from *The Evil of the Daleks* [1967 - see Volume 10]; when Gardner and Young were impressed with the image, Davies indicated that he wanted to bring back the Emperor for the series climax.

Garbled details about plans for the new series emerged in the *Daily Star* on Tuesday 29 June. Tim Rider's *BB's TARDIS* claimed that the new series would see 'historic figures including Shakespeare, Henry VIII and Einstein... locked up together inside a *Big Brother*-style house... for extraterrestrial television entertainment'.

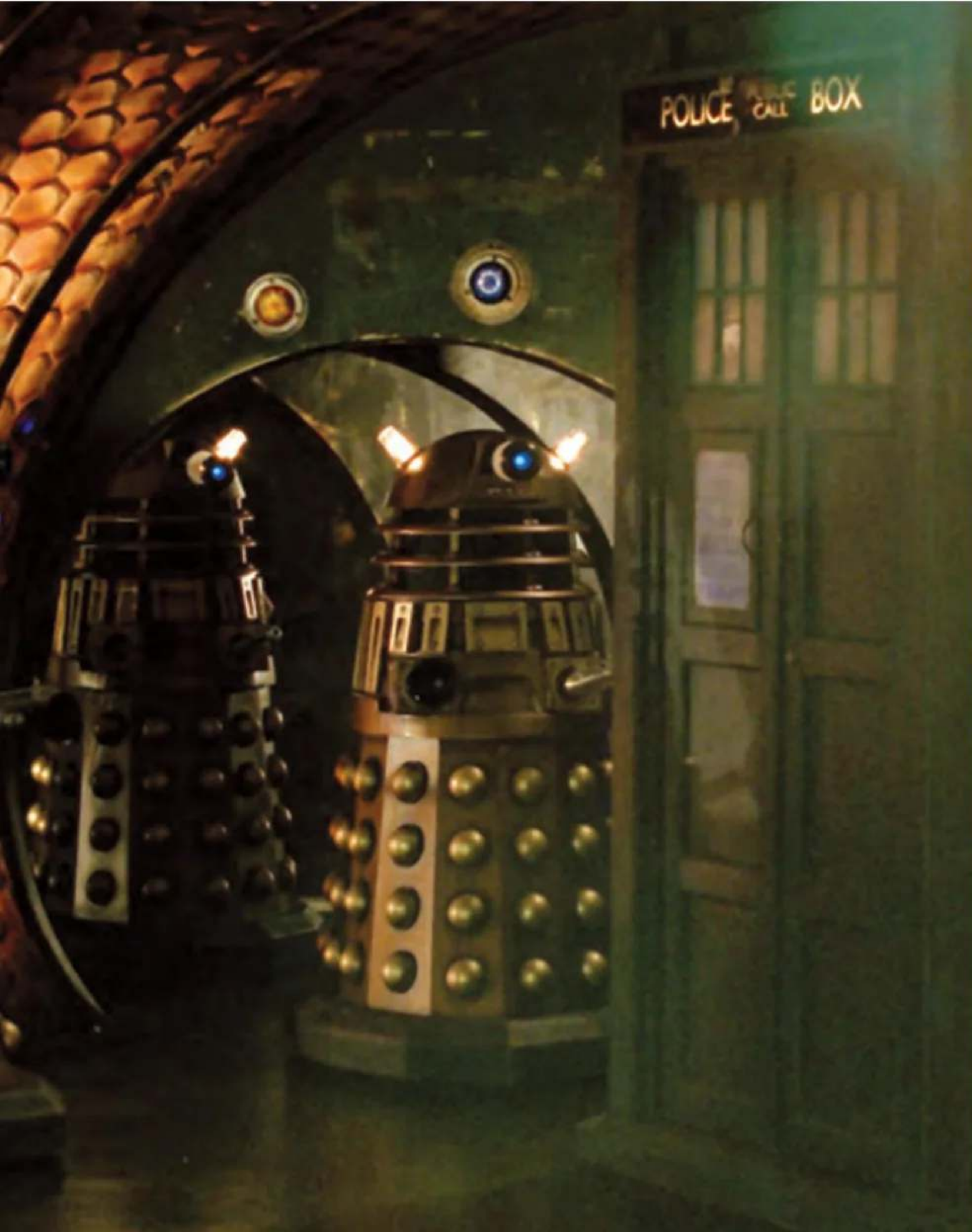
However, by now there were problems regarding negotiations between the BBC and the estate of writer Terry Nation regarding the use of the Daleks in the new episodes. *Dalek* - planned to feature the lone Dalek - was being redrafted to feature a Sphere, one of the Doctor's new arch enemies; lethal globes containing some sort of living creature which had wiped out the Time Lords. The plan was that the setting for the concluding two-part story - referred to as *Game Show World* - would be dominated by the Spheres which would now be introduced en masse. Davies also considered briefly that for the two-part season finale he could use the Cybermen - cyborgs which had featured in the series from 1966 to 1988 - as the main villains. Ultimately, an agreement to use the Daleks was successfully negotiated with the Nation estate.

By August, it was planned that the final story would be made together as Block Five at the end of the shoot on the series in

Right:

The Doctor escapes from the *Big Brother* house.





January/February. During the autumn of 2004, Joe Ahearne was allocated to direct the story. His work on *Dalek* and *Father's Day* [2005 – see Volume 49] had impressed the team; he was subsequently also offered *Boom Town* [2005 – see page 62] which would be recorded as part of a separate block during February, prior to work on the final two episodes.

Eccleston's departure

As the autumn wore on, the show's star, Christopher Eccleston, came to a major decision about his role as the Doctor. "I was open-minded but I decided after my experience on the first series that I didn't want to do any more," he told *Radio Times* (19-25 June 2010), "I didn't enjoy the environment and the culture that we, the cast and crew, had to work in. I thought if I stay in this job, I'm going to have to blind myself to certain things that I thought were wrong."

Although Russell T Davies had in mind the content of the concluding adventure from the outset, it was not until late November that he started work on the scripts. From December, he was also

considering potential plans for a second series of *Doctor Who* to enter production in summer 2005 for broadcast in 2006, and even a possible spin-off series built around the character of Captain Jack Harkness. Eccleston had also discussed his decision not to return as the Doctor with Davies and Gardner; by this point, Mal Young's departure from the BBC had been announced, and he was due to leave the Corporation at the end of 2004. Before departing, he indicated to his colleagues that – despite various budgetary problems where the cost of *Doctor Who* had been underestimated – they should aim to make the concluding story of the series as impressive as possible.

It was agreed that Eccleston's departure from *Doctor Who* would be kept a strict secret for two reasons; first of all, the announcement of his departure *before* the start of transmission in late March would damage confidence in the newly revived show, and secondly it afforded a surprising cliffhanger to the final episode when the lead actor unexpectedly changed.

In case brandings for the famous game and reality shows which he wanted to feature in his script were not available, Davies proposed that the story would be set on a space station where people played out horrific reality shows – such as killing each other – on camera, partly inspired by *The Year of the Sex Olympics*, a 1968 edition of *Theatre 625* written by Nigel Kneale in which television game shows were used to control the population. *The Weakest Link* was simple since it had been developed by the BBC itself. After some 11 months of negotiation by BBC rights executive James Dundas with

Left:
"TARDIS
located!"

Connections: I'll be back!

▶ Trine-E's reference to "President Schwarzenegger" relates to former bodybuilder and action movie star Arnold Schwarzenegger who had been elected as Governor of California in October 2003.



BAD WOLF / THE PARTING OF THE WAYS

Endemol, the rights holders for *Big Brother*, in November 2004 the BBC was told that the Channel 4 show's branding could be used on *Doctor Who*.

The script for the first part of the story, *Gameshow World!*, was issued on Friday 31 December 2004. When the Doctor arrived in 'the House' it was noted that 'the entire wall is the logo, a huge, familiar eye'; the other housemates were Strood ('28, male, sharp, gay'), Crosbie ('35, black, tough, shaved head') and Lynda ('30, northern, enthusiastic, gobby-but-nice'). No *Big Brother* presenter was specified, but the show was broadcast on Channel 44,000, as opposed to Channel 4; the references to "Davinadroid" were added at a later stage when it was known that *Big Brother* host Davina McCall would be available to record dialogue.

For *The Weakest Link*, the black-clad, red-haired Anne Robinson became Anne Droid – Davies' favourite joke of the series; this was described as 'a female robot quizmaster. Dressed in black; her black coat going all the way to the floor, like its body is a metal cone. The head is round, chrome, detailed, with thin wire glasses frames welded over the optic circuits. The top of its head is smooth, gleaming red.' Later on with reference to Charles Dickens' *A Christmas Carol*, the script indicated:

'The Anne Droid's jaw hinges down, like Marley's ghost.'

The makeover spoof became *What Not to Wear*, a take on the fashion show which began airing on BBC Two in November 2001 with Trinny Woodall and Susannah Constantine; as with *The Weakest Link*, as a BBC programme, the rights to this were available to *Doctor Who*. The corresponding

Right:

"Is there something wrong with what I'm wearing?"

Connections: Last trip

- ▶ The Doctor makes a reference to the TARDIS' trip to Raxacoricofallapatorius, the planet that the ship was heading for at the

end of *Boom Town*

[2005 - see page 62].



Trin-E and Zu-Zana droids were described as 'one tall and thin, the other shorter. Chrome heads, gleaming. Again, elegant clothes widen out into a cone, so they have no legs; they glide on a base.' For these and the Anne Droid, Davies was thinking of old-fashioned images of robots which he wanted to glide like Daleks. Several of the stage directions noted that existing sets could be redressed versions of those from earlier episodes; the *What Not to Wear* studio was seen as 'the Medical Room from episode 7 [*The Long Game*]' and the defabricator was described as 'a free-standing laser device (bit like Van Statten's)' in reference to the analysis device in *Dalek*.

"Torchwood"

One correct answer on *The Weakest Link* was "Torchwood"; this anagram of 'Doctor Who' had been used to label tapes for the new series which were sent from BBC Cardiff down to London to keep them secret, and Russell T Davies had decided to adopt it as the title of his potential spin-off series built around



Captain Jack which he would seed in *Doctor Who* should it go to a second series. Fitch was described as '40, female' and Broff as '18, male' while the Controller had 'a deathly white face' and is 'staring, mad, muttering, like an insane albino'; she was then outlined as 'female, deathly white, like a human automaton'. Replacing the concept of the boy, the Controller had at one point been envisaged by Davies as an old man, similar to the title character of *The Keeper of Traken* [1981 – see Volume 33]. Originally, the Controller was taken down and kept alive in *The Parting of the Ways*, talking to the Doctor while he worked on his delta wave device; however, this idea was omitted during Davies' second draft of the story.

For the revelation of 'Bad Wolf', the script outlined a series of flashbacks to earlier instalments (Gwyneth in *The Unquiet Dead* [2005 – see Volume 48], the graffiti and the helicopter call sign in *Aliens of London/World War Three* [2005 – see Volume 49], a screen showing Badwolf TV in *The Long Game*, the bomb in *The Empty Child/The Doctor Dances* [2005 – see page 6],

and the Blaid Drwg banner in *Boom Town*). When the Doctor and Lynda came out of the house onto Floor 56, the script noted that they did through 'an old Spike Room door' in reference to *The Long Game*. When the Doctor recalled his earlier visit to Floor 139, there was to be a flashback showing the workers at breaktime, the Mighty Jagrafess, the Doctor and Rose running as Floor 500 collapsed, and the Editor and the Jagrafess perishing.

The Observation Deck was described as 'in ep 7, but more so. More towers and industrial arrays extending out of Earth's atmosphere.' Six is specified as 'the old Spike Room'. In describing the Dalek spaceship, Davies wrote: 'A mighty bronze and gold spinning saucer (exactly like the old 1960s *TV21* comic strip saucers'); this was a reference to the vessels depicted in *The Daleks* strip which featured in the comic *TV Century 21* between 1965 and 1967. Of the Daleks which appeared at

Connections: Goodbye!

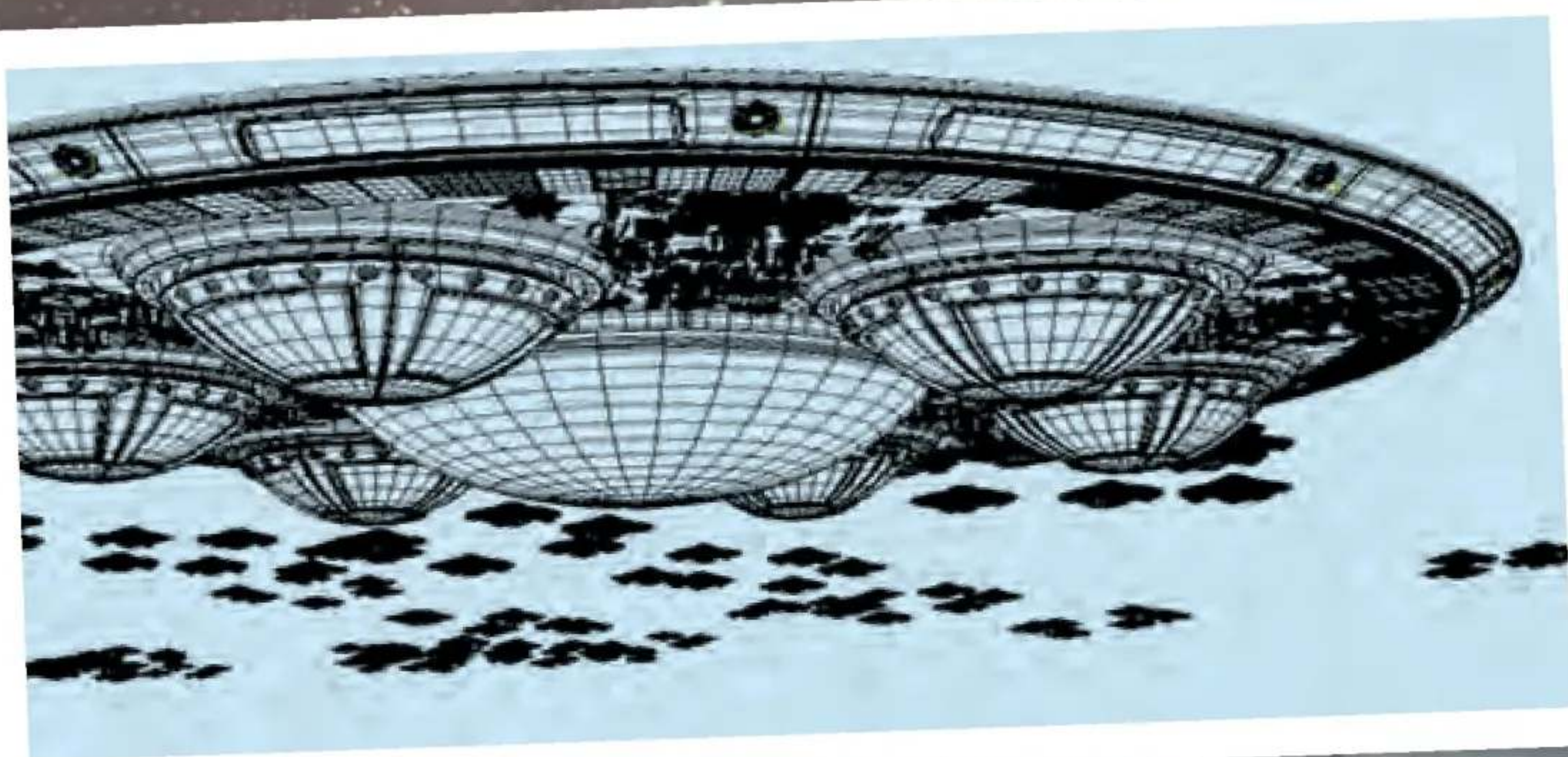
► One question on *The Weakest Link* concerns *Lucky*, a 1985 book about Hollywood by Jackie Collins; Rodrick gives the incorrect answer as Jackie Stewart, a British Grand Prix driver of the 1960s and 1970s.



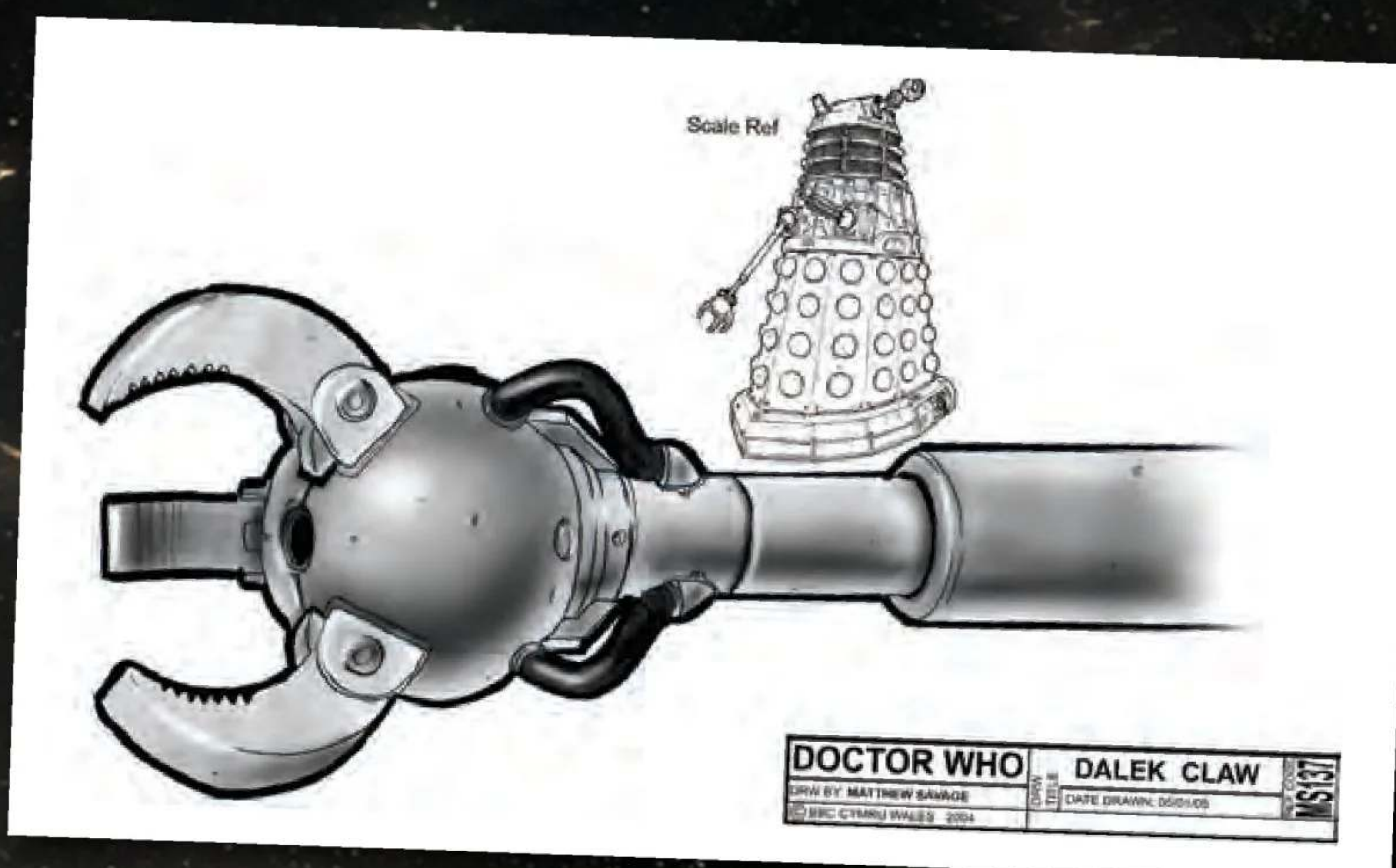
Below:

Jack and Rose are surrounded.





'THE DOCTOR USED THE SATELLITE'S
EQUIPMENT TO UNMASK A HIDDEN
FLEET OF DALEKS.'



the script's conclusion, Russell noted that there were 'some with sucker arms, some with claws, some with new attachments'; claws had been sported by some of the Daleks in the two Aaru cinema movies made in 1965 and 1966.

Davies knew that Jack Harkness would not be continuing into any potential second series; with a change of Doctor, he wanted to focus the start of the 2006 series on Rose dealing with the regenerating Doctor, and also examining Rose's family further. Davies and producer Phil Collinson had a meeting with John Barrowman, who played Jack, to explain why he would not be in the 2006 series, but told him that he would be in the 2007 series.

In the script for the concluding part, *The Parting of the Ways*, dated Tuesday 18 January 2005, Davies reused 'the Slitheen extrapolator from episode 11 [*Boom Town*]'. The Dalek Emperor was outlined as 'a huge, hundred-foot metal thing of beauty; more complicated, but based on Dalek design. Pipes and tubes spreading out to the ship. At the centre - not the very

This spread:
Creating a fleet of Daleks.

Connections: Far, far away...

➤ Rose correctly answers that the Face of Boe - whom she had encountered in *The End of the World* [2005 - see Volume 48] - is the oldest inhabitant of the Isop Galaxy, which had been referenced in *The Web Planet* [1965 - see Volume 4].

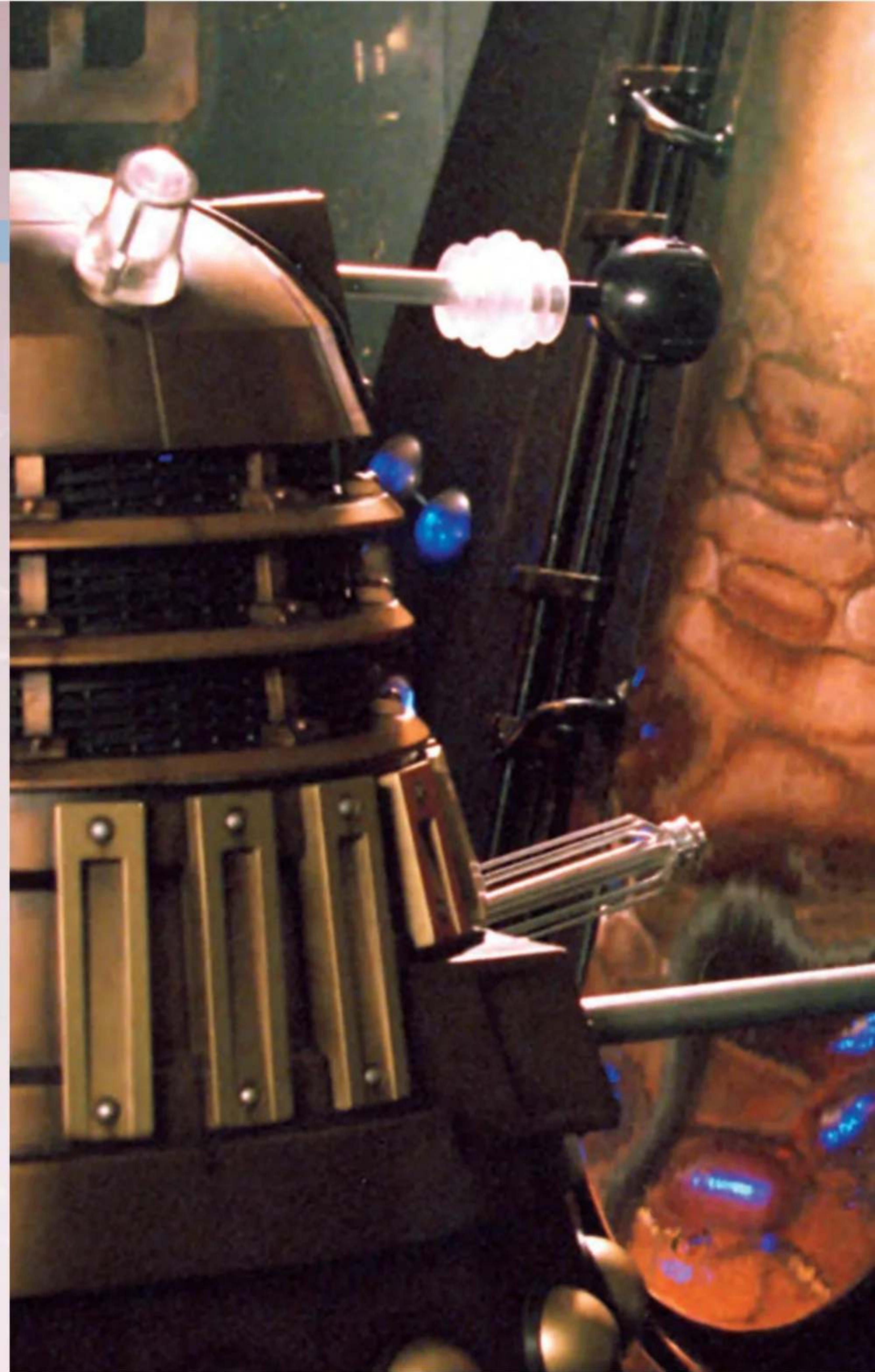
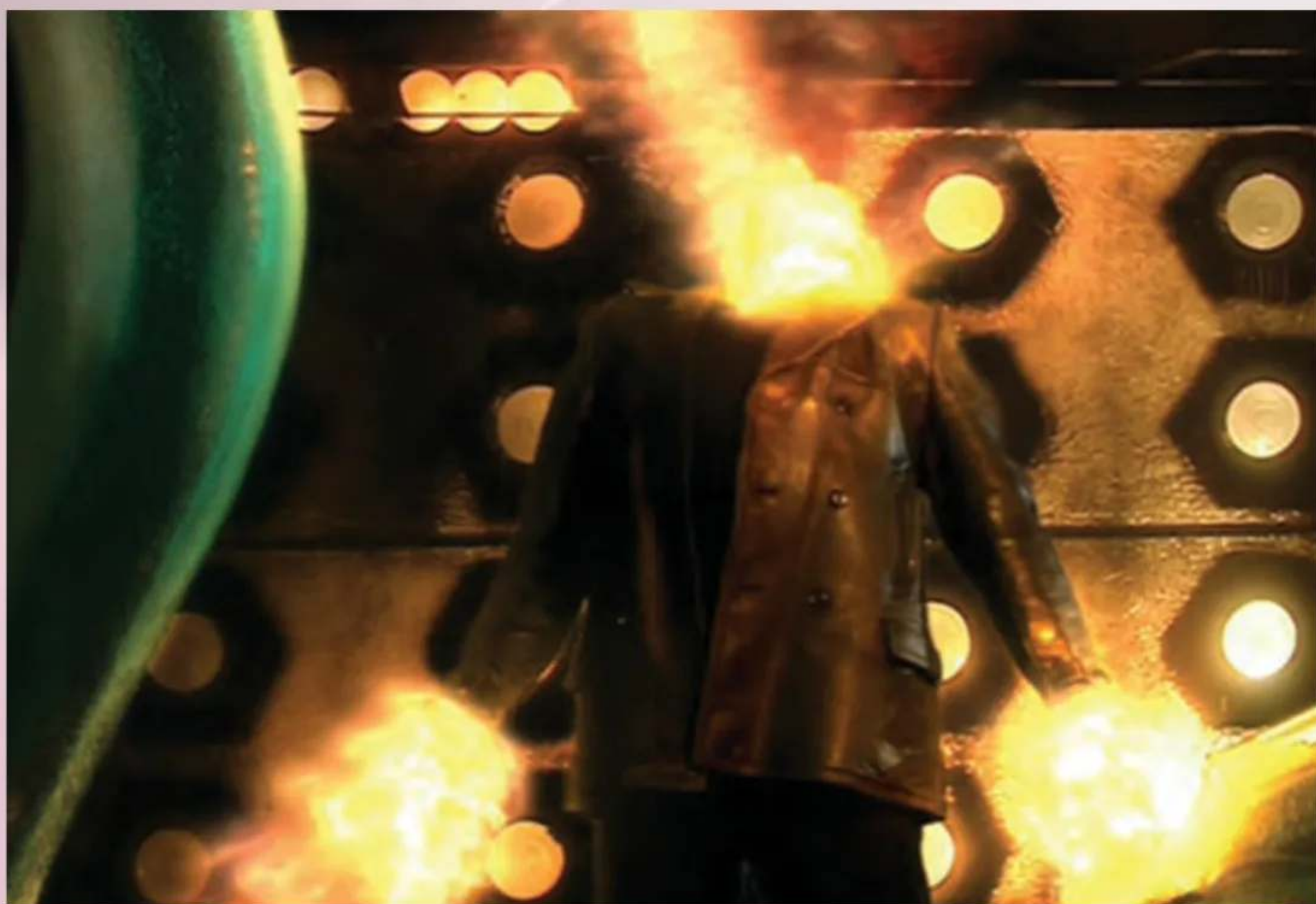


BAD WOLF / THE PARTING OF THE WAYS

top – a glass bowl, in which something blue twitches, suspended in swirling fluids. (For CUs in dialogue cut to the episode 6's [Dalek] parc model Dalek creature, now 'upright', splayed out on wires and tubes in its bowl.) The Emperor has a Dalek-like grate to its voice, but it's much more subtle. It's not Davros, but it's eloquent.'

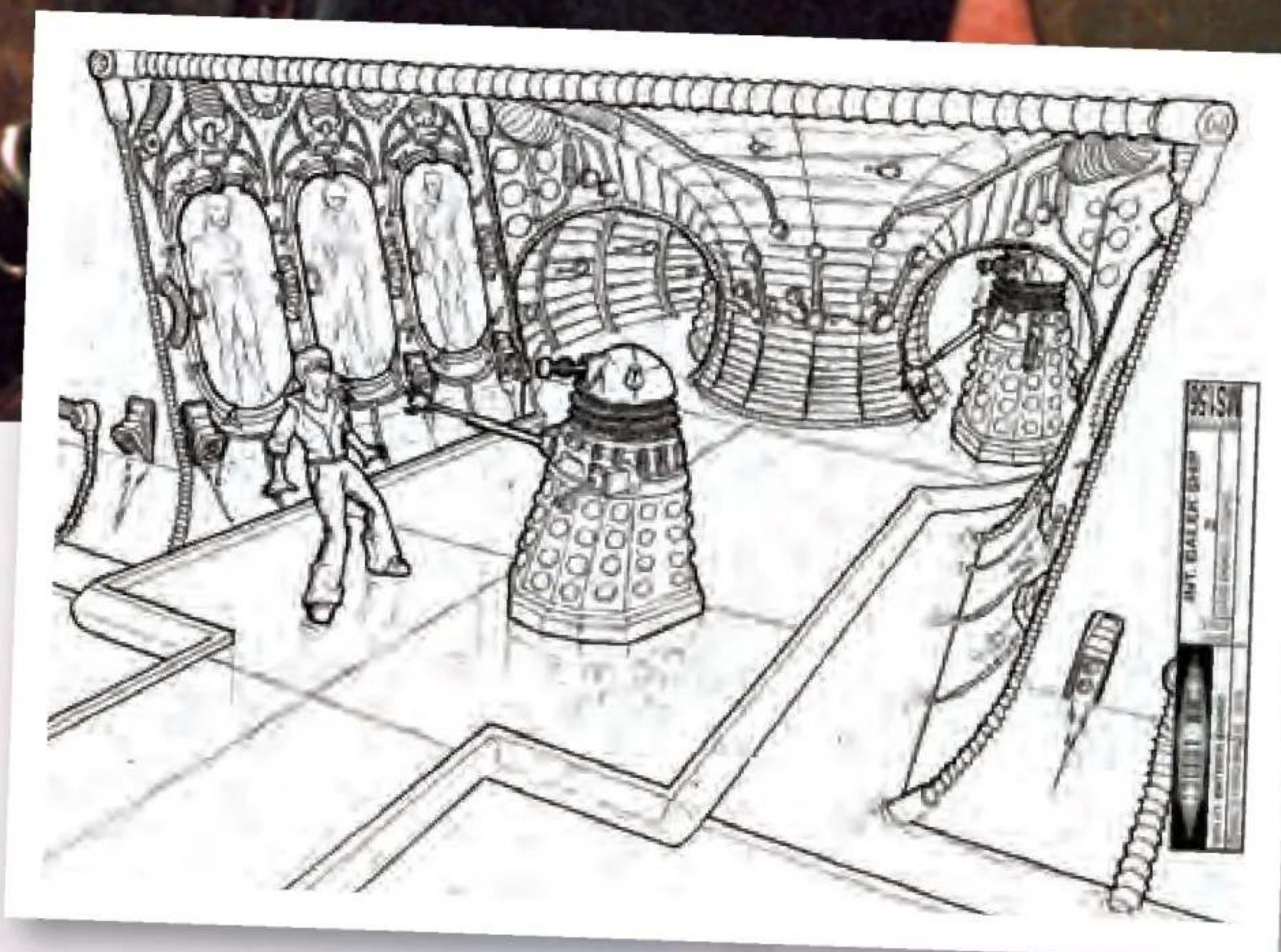
When Rose pondered the console, the script indicated flashbacks to *Boom Town* of the soul of the TARDIS being exposed. In the script, Mickey still drove a Beetle, as he had in *Rose* [2005 – see Volume 48]. After the upset Jackie ran from the TARDIS, she pulled herself together and made a call on her mobile while sitting on a concrete bench; she told the person at the other end: "Listen, whatever you're doing, get over here, right now. It's an emergency." Three other vehicles were then seen converging on Mickey's Beetle: a 4x4 driven by Sarah ('very glamorous... Stuart's done very well for himself, and she knows it'), a florist's van driven by Bev ('Still single, bitter about it, but now running her own business') and an Audi driven by Suzie ('Still blonde, but lesbian as anything, these days'). Sarah, Bev and Suzie had all appeared in *Father's Day*. With her old gang assembled, Jackie told Mickey

Below:
The Ninth Doctor begins his regeneration.



to sort out Rodrigo, 'a big Rasta, is walking towards them, swathed in chains'. Jackie got her team to work; they trusted her as Bev knew about Rose running off with "strange men", Suzie recalled "spaceships in the Thames, robots on the streets [and] World War Three" (as seen in *Rose* and *Aliens of London/World War Three*) and Sarah concluded: "We're not stupid. We have noticed. Now I've got a lasagne in the oven, just tell us what to do." The stage directions suggested that the cover version of *Can You Feel It* by V which charted in August 2004 could be used for the scene of the four linked vehicles attempting to open the console; the song had originally been a hit for the Jacksons in February 1981.

The last few pages of the script were kept a closely guarded secret and were not distributed to anyone other than essential production team members. Davies wanted the Doctor to regenerate while standing up, outlining the process in the concluding



TARDIS scene: 'his hand shimmers with strange, hot, boiling orange energy, then gone... and then his head arches back - he convulses, as though every muscle is tense - still standing, arms splayed out... orange energy EXPLODES out of his skin! Strong, like a blast of steam, of lava, though the clothes stay untouched, energy funneling out of the neck of his jumper, out of the sleeves of his jacket... FX SHOT, CU his head, though now there's no head, just a fountain of energy, pouring up... FX MID SHOT, the energy streaming out of the Doctor's neckline and sleeves, the orange now turning pure white... CU the Doctor. As the energy streams

away, fades, revealing a brand-new man, still wearing the same old clothes. He blinks, shakes his head, then is completely normal.'

As a further precaution, an alternative script ending was also circulated and was to be recorded for potential preview versions of the episode; this used much of the same dialogue as the true version. When Rose recovered in the TARDIS, the Doctor told her that they could go to the planet Barcelona, and then explained that he sang a song and the Daleks ran away. He continued: "But what happens next? I promised you the universe, and that's what we're gonna see. Next stop, Barcelona! Or somewhere, anywhere, I don't care, we can go anywhere and do anything." Glancing down, at the scanner, he saw an image of Rose with alien lettering scrolling across it, and then the words: 'ROSE TYLER. TIME DAMAGE. LIFEFORM DYING.' Giving her a lovely smile, the Time Lord continued: "And we've got the rest of our lives to do it!" Rose smiled back at him, trusting him completely...

Emotional readthrough

The episodes were locked and printed on Friday 4 February. A location recce at Canton and Loudon Square took place at 9am on the morning of Tuesday 8 February before recording on location for *Boom Town*. A readthrough of the final two episodes was then held at Unit Q2 on Thursday 10 February after the day's recording. Billie Piper was deeply moved by the scripts, crying when she read the scene of the Doctor's hologram message to Rose.

Connections: Devil's planet

One answer Rose gets wrong on *The Weakest Link* concerns the planet Lucifer; a world with this name had featured in the Virgin story *Doctor Who - The New Adventures: Lucifer Rising* by Andy Lane and Jim Mortimore published in May 1993.



Left: Rose is cornered by a Dalek.



Above:
Lynda with a 'y'
puts her faith
in the Doctor.

Playing Lynda was Jo Joyner who had been cast in Russell T Davies' *The Second Coming* but whose scene had been cut; she had featured in the Channel 4 comedy-drama *No Angels*. Rodrick was played by Paterson Joseph who had been a regular in *Streetwise*, *Soldier Soldier* and *Casualty*; because full scripts were not circulated, Joseph was disappointed at not knowing how the story ended. The floor manager was played by Jenna Russell, an old friend of Phil Collinson's from the BBC series *Born and Bred*; she had also appeared in *On the Up* and was able to squeeze in this *Doctor Who* role before starting work on a stage production of *Guys and Dolls* in the West End.

Finale cast

Abi Eniola, playing Crosbie, had appeared in Granada's *Three Seven Eleven* and the BBC's adaption of *Elidor*. The male programmer was played by Jo Stone-Fewings, one of the cast of *Medics* who had also appeared in Russell T Davies' serial *Mine All Mine*. His female colleague, Nisha Nayar, had played an uncredited Red Kang in *Paradise Towers* [1987 – see Volume 43]; since then she had featured in *Cardiac Arrest*, *Out of Hours*, *Big Bad World* and *The Story of Tracy Beaker*. Playing the Controller was Martha Cope whose father, Kenneth Cope, had appeared in *Warriors' Gate* [1981 – see Volume 33].

Sam Callis, playing the security guard, had been a regular in *London's Burning*.

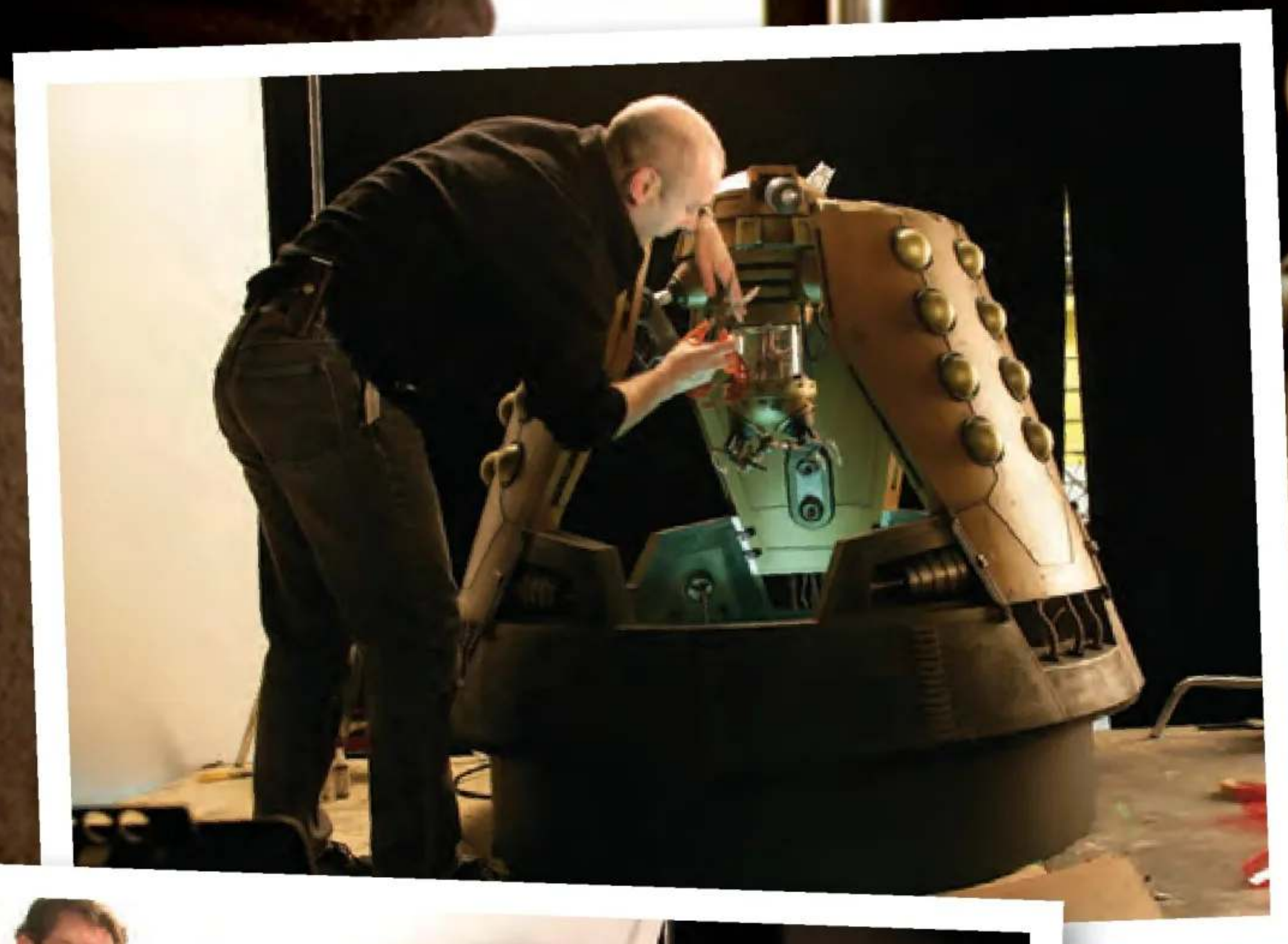
Pink revisions were made to both episodes on Friday 11 February. In the first part, this affected the pre-credit sequence, some of the programmers' dialogue, the Controller's introduction, the attempted rescue of Rose, and the Doctor addressing the programmers. For the concluding episode, it meant the omission of Rodrigo, Sarah, Bev and Suzie... with the substitution of the tow truck for the other vehicles. The availability of Natalie Jones, Eirlys Bellin and Rhian James had been checked, but the characters were dropped. Blue revisions were then made to the final episode on Monday 14 February with the action climax being reworked; these again affected the opening of the TARDIS console.

On Monday 14 February, a production meeting for the story was held in the committee room at Glamorgan House. Jo Joyner and Jamie Bradley were called for fittings as Lynda and Strood on Tuesday 15, while Martha Cope attended BBC Cardiff for her fitting as the Controller the next day while recording began on location. Cope was shown some of the original design drawings for the Controller which depicted a stumpy torso without arms and legs – an image abandoned as too gruesome. ■



'THE ORIGINAL DESIGN DRAWINGS FOR THE CONTROLLER DEPICTED A STUMPY TORSO WITHOUT ARMS AND LEGS.'

BAD WOLF / THE PARTING OF THE



'THE MODEL SHOTS OF THE ONE-FIFTH SIX-FOOT DALEK EMPEROR STRUCTURE WERE RECORDED AGAINST BLACKS.'

Production

As recording began on Wednesday 16 February, Phil Collinson announced that an extra day would need to be added to the end of the planned schedule on Monday 14 March to complete the ambitious shoot. On the first day, work from 11am to 9pm focused on the early scenes in the *Big Brother* house up to Crosbie's demise with the Doctor and his fellow housemates; this was undertaken at a flat in Severn

Square in the Canton area of Cardiff. The remaining scenes at this venue were completed next day between 10am and 9pm, moving the action from the main house out into the corridor and ending with the Doctor's arrival in the Diary Room. The real *Big Brother* team created a new logo for the futuristic version of their series. In the meantime, back at Unit Q2, two days of Dalek rehearsals began for the operators of the three props which would be seen in the story. Barnaby Edwards had

BAD WOLF / THE PARTING OF THE WAYS

already worked on *Dalek* a few months earlier. He now suggested Nicholas Pegg, an actor/writer/director who had worked on numerous Big Finish projects and had operated a Dalek in the BBC1 documentary *30 Years in the TARDIS*. Nick Pegg in turn suggested David Hankinson who had worked on *Loups-Garoux* for Big Finish. The two Daleks with remote controlled domes were operated by Pegg and Edwards while Hankinson's was manual.

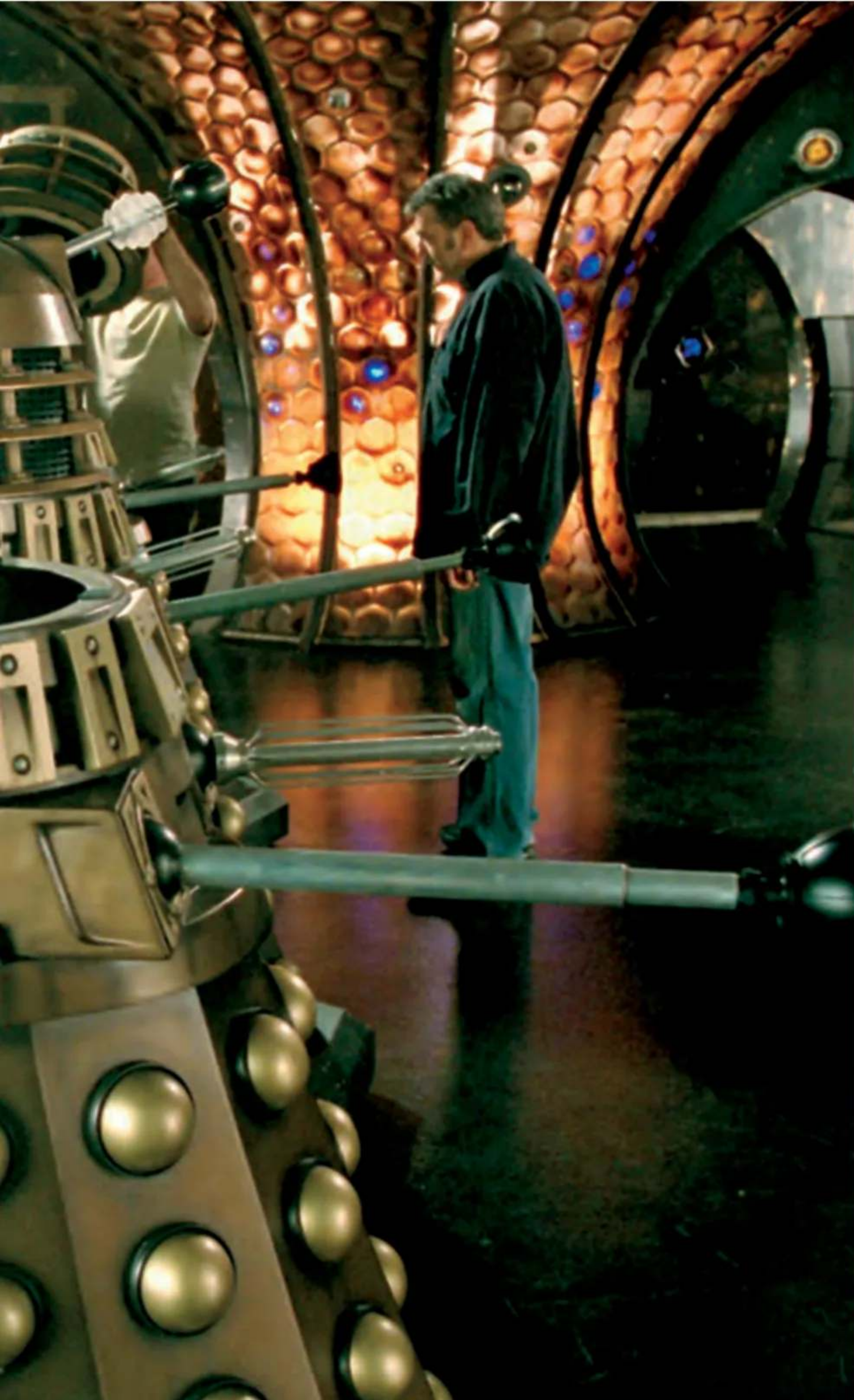
Recording from 9am to 8pm on Friday 18 at Unit Q2 began with the inserts of Jack in the TARDIS doorway for *Boom Town*. Recording then included Christopher Eccleston performing the Doctor's hologram farewell to Rose, Jack wiring up the extrapolator, plus the Doctor waking in the *Big Brother* cupboard and an insert for *The End of the World* [2005 – see Volume 48]. This was John Barrowman's first day on the story, and care had to be taken with his hair in case he was needed to double-back and record more material for *The Empty Child/The Doctor Dances*. Scenes of the Doctor, Jack and Lynda in the lift for the first part were deferred. Nisha

Below:
What Not to
Wear host
Zu-Zana.



Nayar and Jo Stone-Fewings attended Unit Q2 for their fittings. Claire Jones of BBCi was also present to interview visual effects supervisor Dave Houghton and assistant directors Steff Morris and Dan Mumford. That evening, a crew preview screening of near-complete versions of *The Unquiet Dead* and *Dalek* was staged at the Holland House Hotel from 8.30pm.

While a second unit worked on location with Billie Piper to record padding material for *The End of the World*, Saturday 19 February saw the main crew at Unit Q2 recording from 8am to 7pm (the standard schedule for the shoot); the focus was the scenes using the Floor 500 set which had been retained from *The Long Game* and had remained erect at Unit Q2 since December, featuring in one of the press parties during January. Christopher Eccleston was not needed, and work focused on the two programmers and the Controller.



On Monday 21 February, while work continued on the Floor 500 set with Christopher Eccleston and John Barrowman there was also a recce of the Newport City Live Arena, the venue to be used for *The Weakest Link* studio; using the real set of *The Weakest Link* at Pinewood Studios had been considered but was ruled out due to both limited availability of dates and cost of travel.

Dalek operators

The scenes on Floor 500 on Tuesday 22 saw Billie Piper's first work on the story, covering from the detection of the Dalek ships on the scanners through to Jack explaining the situation to the programmers. Concurrently, there was a second set of rehearsals for the Dalek operators elsewhere in the building; joining the team were Colin Newman and

Lyn and Adam Carter who would be in charge of the remote control elements of the three Dalek casings.

Wednesday 23 February was the first day that Nicholas Briggs – who had performed the Dalek voice on *Dalek* and was voicing all the creatures in the two-parter – provided his version of the Emperor Dalek voice, closely based on the voice used by Peter Hawkins in *The Evil of the Daleks*. After Jack rallied the programmers and Rose discussed the Doctor's options, most of the day saw the Doctor alone on Floor 500 talking to his friends... and the Dalek Emperor. For the scene where Jack kissed Rose and the Doctor goodbye, Ahearne wanted Barrowman to do so in the same way; on one take, Barrowman suddenly gave Eccleston a massive snog, which ended with the two actors rolling on the floor together.

Further blue script revisions were made to the first part of the story on Thursday 24 February; the main changes were to expand the scenes with Jack talking to the Trin-E (later Trine-E) and Zu-Zana droids, and expanding dialogue between the Doctor and Lynda on Floor 56. Lynda's dialogue made reference to other game and reality TV shows such as *Call My Bluff* (a word definition game which began on BBC2 in October 1965 and was revived in May 1996), *Countdown* (another word game running on Channel 4 since November 1982), *Ground Force* (a garden make-over show, debuting on BBC2 in September 1997), *Wipeout* (a BBC1 quiz running from May 1994 to May 2003) and *Stars in Their Eyes* (musical impersonations seen on ITV since July 1990). The same day, yellow revisions were made to the TARDIS

Production

Connections: Jailbirds

▶ The Doctor, Jack and Lynda are told that they are to be sent to the Lunar Penal Colony; the Doctor had previously been sent there in *Frontier in Space* [1973 – see Volume 19].



Left:

Barnaby Edwards settles himself into a Dalek.

Connections: I'm the boss!

▶ A golden Dalek Emperor with a large spherical head first appears in *The Daleks* comic strip in Issue 3 of *TV Century 21* (6 February 2065). A different version had appeared in *The Evil of the Daleks* [1967 - see Volume 10] as a static colossus, and another - containing Davros, the Dalek creator - in *Remembrance of the Daleks* [1988 - see Volume 44].



scene after Rose's rescue at the start of the concluding episode, adding the Doctor's recollections of the Time War; the fish and chip scene was also expanded with Rose talking to Jackie and Mickey.

Work on Floor 500 largely concluded on Thursday 24 with scenes of the Doctor, Rose, Jack and the Daleks towards the end of the second part. This was the first day to use all three of the Dalek casings. After the wrap, there was another recce to the NCLA venue to be used for the *Weakest Link* material the following day.

Neither Eccleston nor Barrowman were required on Friday 25 for work on the early parts of *The Weakest Link* sequences at the NCLA. The crew for *Doctor Who Confidential* was present, focusing on the Anne Droid costume made by Millennium Effects and worn by Alan Ruscoe who had played roles such as Dummies and Slitheen earlier in the run. Alan had now decided to move on from *Doctor Who* and get a more balanced CV; he was increasingly busy and had not been available for a fitting of the Anne Droid outfit until the previous evening. Back at Unit Q2, a series of special photocalls was held for *Radio Times*; at 1pm, shots were taken of three Brides from *Rose*, followed by three Dummies at 2.30pm and finally of the TARDIS set at 3.30pm.

Over the weekend, Christopher Eccleston and Billie Piper filmed the special trailers to launch the series at Unit Q2 and on location at Newport train station. Recording continued at the NCLA on Monday 28 February with all three regular cast members; the Doctor's late

arrival in the studio was recorded first, followed by the rest of the deadly quiz and finally pick-up shots on the Anne Droid from Friday's recording. On hand was broadcast assistant Jo Malley from Radio 2's *Project: Who?* who interviewed Joe Ahearne and John Barrowman when they were available. That night, the BBC Worldwide Showcase press launch for the series was held in Brighton, with *Doctor Who Confidential* on hand. Davies wrote a special 10-minute script to be delivered by the Steward from *The End of the World*, this time played by Andrew Clover. There was also a sequence with one of the Daleks taking to the stage and being attacked by a SWAT team; Barnaby Edwards was inside the Dalek and Nick Briggs provided the voice.

Returning to Unit Q2 on Tuesday 1 March, recording continued on the large Floor 499 sets which had again been redressed, along with the completion of the Floor 500 scene where Jack arrived to see the TARDIS dematerialising. Only Barrowman was required from the regular

Right:

The Controller gets connected.





cast. For the battle sequence, the death of the male programmer saw Jo Stone-Fewings doubled by stuntman Jamie Edgell in a sequence arranged by Lee Sheward; the weapons used for these scenes – including Heckler and Koch G36Ks – were provided by armourers Faujja Singh and Wilbur Wright. This sequence took a long time to record and re-record, mainly due to having to move the three Dalek casings into different positions to swell their numbers; within the Daleks, the operators were issued with protective goggles and earmuffs because of the use of ammunition, the noise of which echoed inside the casings. The idea of the female programmer blinding a Dalek was added on spec by Joe Ahearne. During these action scenes, Barrowman also found himself – unwittingly – giving advice on how to use guns to a supporting artiste who turned out to be a special forces policewoman! Parts of the Spike Room sets were then used for the brief scene in

Archive Six along with pick-up shots of a camera and blaster in the *Big Brother* house; Jack checking his wrist device for the Doctor's life signs was postponed. Meanwhile, the *Doctor Who Confidential* crew interviewed Noel Clarke, critic Andrew Collins, writer Rob Shearman, and former companions Sarah Sutton (Nyssa) and Sophie Aldred (Ace).

'Over budget and behind schedule' was the alarming report delivered by *The Sun* on Wednesday 2 March where a source claimed that 10 extra days were needed to finish the series.

Redressing sets

In Newport, the day's work saw the large set redressed as Floor 56. Scenes with the Doctor, Jack and Lynda on Floor 407 were then deferred; work instead continued with the action scenes in the Security Area where Jamie Edgell co-ordinated the fight with stuntmen Tony Lucken, Stuart Clarke and Derek Lea as the guards. Billie Piper was not required on this day or the next. Attending recording on this day was producer Julian Carey from BBC Radio Wales, who recorded an interview with designer Edward Thomas at 10am for inclusion in his forthcoming series of programmes entitled *Doctor Who: Back in Time*. Further minor green revisions were made to Jack's dialogue after Rose's rescue on Wednesday 2 March.

Still at Unit Q2 on Thursday 3 March, the large set was redressed as Floor 407 which was reused along with the lift and Observation Deck sets. At the meal break, Christopher Eccleston was required to do some additional dialogue recording, and the Dalek

Left:

"Am I naked in front of millions of viewers?"

Connections: Big zero

▶ The phrase "nul points" as used by the Doctor refers to the lowest marks which can be assigned to an entry in the Eurovision Song Contest.



'WORK FOCUSED ON THE TWO PROGRAMMERS
AND THE CONTROLLER.'

explosion created by Any Effects was demonstrated to the crew along with an automated version of the Anne Droid costume from Millennium Effects. The spaceship location for the following week's work was also the subject of a site visit. Meanwhile, *Doctor Who Magazine* confirmed that Mickey and Jackie would be back for the final episode of the series, while *Doctor Who Confidential* dropped in on the recording of the Big Finish audio adventure *Three's a Crowd* at Moat Studios in London, speaking to former Doctor/companion duo Peter Davison and Nicola Bryant, as well as director Gary Russell.

Regeneration shots

Doctor *Who Confidential* was again present (this time to interview John Barrowman, Joe Ahearne, Christopher Eccleston and the Dalek operators) for Friday 4 March, along with Nigel Partridge of the BBC Press Office



Left: Mike Tucker assembles the Emperor Dalek.

and also a return from Claire Jones to get more images of the TARDIS for the website. Work on the TARDIS set included the rescue of Rose (with Edwards as the Dalek) and the lead-up to the regeneration. This was recorded in several stages, with takes involving stand-ins and faked portions of script so that the true climax would only be assembled in the edit. After the main shoot, a minimum crew returned to record the key regeneration shots with Eccleston in a maximum of three hours.

There were more set visitors on Saturday 5 March when work moved to the studios of Enfys Television on the Portmanmoor Industrial Estate in Cardiff where the interior sets of the Dalek spaceship had been built; the basic set was to be heavily augmented by modelwork and CGI images with the shots involving the Emperor Dalek played to greenscreen. All three regulars were present with Eccleston and Piper recording interviews for Sven Arnstein of the electronic press kit team, while Ben Cook of *Doctor Who Magazine* was present along with the crew of *Doctor Who Confidential* (who this time interviewed Piper along with Eccleston and costume designer Lucinda Wright). It was also discovered during the day that the heat from the bulbs in the Dalek eye stalks was melting the glue that held the blue gels in position... as pointed out to Ahearne by Eccleston. "And that's a wrap on Christopher Eccleston!" called assistant director Peter Bennett after the actor's last scene; the confrontation with the Dalek Emperor. As Eccleston completed his major role, the news broke that his

Connections: Storm warning

▶ When the Doctor says that he is known as "the Oncoming Storm", this is a reference to the 1992 *Doctor Who - The New Adventures* novel *Love and War* by Paul Cornell. In this, a Draconian referred to the Doctor as "Karshtakavaar" which means "the coming storm" since he appears at times of danger.



Connections: Locked tight!

▶ The door of the *Big Brother* house has a deadlock seal, the first time the Doctor has discovered that his sonic screwdriver can not open a lock of this type.



début episode, *Rose*, had been leaked on the internet three weeks before its scheduled broadcast on BBC One. This was a major blow to the team after all the precautions taken with security on the series.

On Sunday 6 March, press coverage building up to the series' launch continued with items such as Rachel Cooke's

enthusiastic *What's Up Doc?* in *The Observer* and Bryan Appleyard's chat with Russell T Davies in *The Sunday Times*.

On Monday 7 March, only Billie Piper was required from the regular cast to complete work on the spaceship set. A demonstration of the Emperor Dalek creature – a revised version of the mutant prop seen in *Dalek* – was organised for 1pm by the Millennium Effects team. The same day, Davies was interviewed on Radio 4's *Front Row* as the three-week lead-up to the début of the series on BBC One got underway; that morning, a chat with Davies had appeared in *The Guardian*.

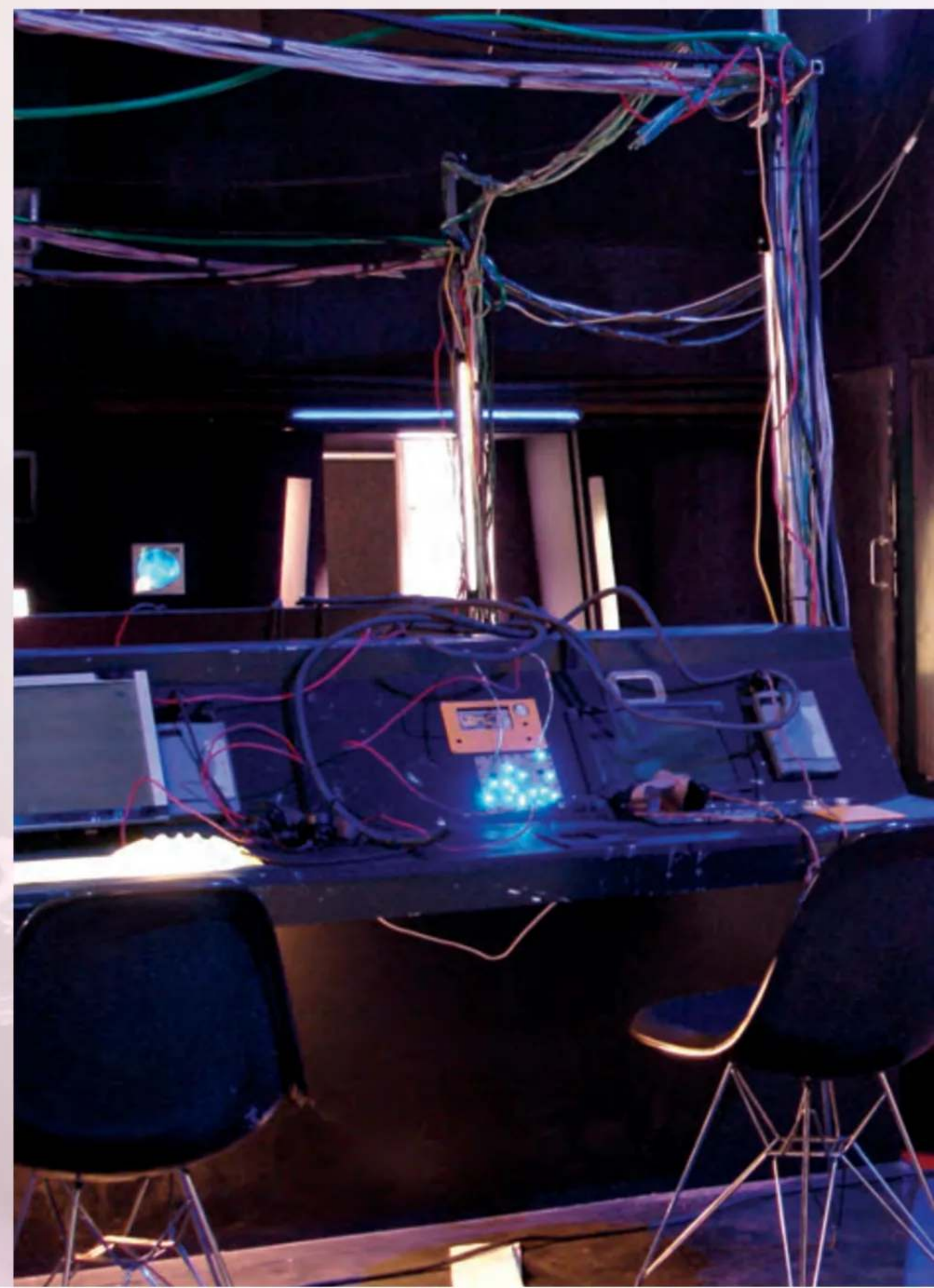
Tuesday 8 March saw the team back at Unit Q2, with only John Barrowman required from the regulars; Billie Piper was released for press interviews prior to that evening's launch of *Rose* at St David's Hotel in Cardiff, and Christopher Eccleston recorded an interview for BBC One's *Breakfast* in which he refused to be drawn on his tenure on the show. Work continued on the Observation Deck set, with Lee Sheward supervising the scene where the window was shattered by Any Effects. Following this, material with Rodrick and the others on Floor 0 was recorded. As well as the *Doctor Who Confidential* team (who interviewed Neill Gorton and the Millennium team working on the Trine-E and Zu-Zana robots – designs based on 1960s food mixers), other

set visitors included comedy writer and actor Matt Lucas of *Little Britain* fame (a *Doctor Who* fan who had featured in the December 2001 Big Finish CD *The One Doctor* and was also attending the press launch) and also BBC rights executive James Dundas and Tim Hancock, the agent representing the Terry Nation estate who had negotiated the use of the Daleks in the series. At the same time, a second unit worked on close-ups of the Anne Droid prop firing its gun and also the Emperor Dalek creature (now placed in a tank of water), plus the other effects inserts.

At the start of the day, Davies was interviewed for Radio 4's *Today* programme and also spoke later that day by phone to Johnnie Walker on Radio 2 and to Rebecca John of *Wales Today* who also grabbed a few moments with Christopher Eccleston; Eccleston then pre-recorded a piece for *Northwest Tonight*. The press launch for *Rose* was then staged that evening at the

Right:

A spaceship on a space station.



St David's Hotel in Cardiff, with Russell T Davies, Julie Gardner and Christopher Eccleston all discussing the show on stage.

After the launch night (with Davies and Eccleston featuring on *Today*), it was work as usual for Piper on Wednesday 9 March. Two units were again at work. The main unit focused on the TARDIS scenes with Piper who was rejoined by Noel Clarke and Camille Coduri; the wind machine used for the shots where Rose was absorbed by the vortex drowned out much of the dialogue which had to be redubbed in post-production. In the meantime, the second unit recorded Dalek sequences on Floors 494, 495 and 56 with stunts supervised by Jamie Edgell, including the face-off between the Daleks and the Anne Droid. Meanwhile, interviews with Eccleston appeared on BBC One's *Breakfast*, ITV1's *GMTV* and CBBC's *Newsround*.

Dr Who saved my life was the title of Sara Nathan's piece about Billie Piper in *The*



Sun on Thursday 10 March, recounting how Christopher Eccleston had supported his co-star when her marriage broke up. Meanwhile *Manchester Online* claimed a second series was in development, but reported that Christopher Eccleston's involvement was undecided. Meanwhile, that day the main unit was at Louden Square in Cardiff recording the scene in the chip shop and material near the Paddle Steamer pub; the square had been used to represent parts of the Tylers' estate in *Father's Day* during November. At the same time, Vehicles in Vision was liaising with Lee Sheward over the stunt planned with Mickey's Rover Mini Cooper MkVII for the following day.

Above:

Jackie comes to the rescue... with a big yellow truck!

Rose's estate

Work continued in the same area from 7.30am to 6.30pm the following day for the remaining scenes on Rose's estate. As with *Rose*, Maurice Lee again doubled for Noel Clarke in the shots of Mickey's Mini straining at the end of the chain, while a driving double was required for the shot of Jackie arriving in the Steyr

Connections: Secret past

➤ Rose tells Jackie how she went back and was with her father when he died, recalling the events of *Father's Day* [2005 - see Volume 49].



'THE TRINE-E AND ZU-ZANA ROBOT
DESIGNS WERE BASED ON 1960S
FOOD MIXERS.'



12 S 18 breakdown truck, also provided by Vehicles in Vision. Because she had no HGV licence, Coduri could not drive the truck, but instead sat on top of the vehicle's qualified driver who was hidden by a balaclava. "I sat on this bloke's lap. Poor bloke, he was sweating like mad," recalled Camille Coduri in the book *Doctor Who: The Inside Story* by Gary Russell. Billie Piper performed additional dialogue recording during lunch time. A demonstration of the Trine-E and Zu-Zana droids was held at the Paddle Steamer pub at 3pm; *Doctor Who Confidential* was again present to capture the fittings for the *What Not to Wear* droids with Neill Gorton; the team also interviewed John Barrowman, make-up supervisor Linda Davie and executive Julie Gardner. Then, that night, the wrap party for the series was held. This was the day on which it had originally been hoped to complete production on the series, and was Billie Piper's final day of recording. That morning, Russell T Davies had appeared on BBC One's *Breakfast*; by now, he had been able to meet Trinny and Susannah when they were recording material for *Comic Relief* and had arranged for them to record the dialogue for their droids.

Connections: Time power

▶ Rose absorbs time vortex energy from beneath the TARDIS console; in *Inside the Spaceship* [1964 - see Volume 2], the Doctor had suggested that the ship's power was held beneath the console's column, and Margaret had looked into the heart of the TARDIS in *Boom Town* [2005 - see page 62].

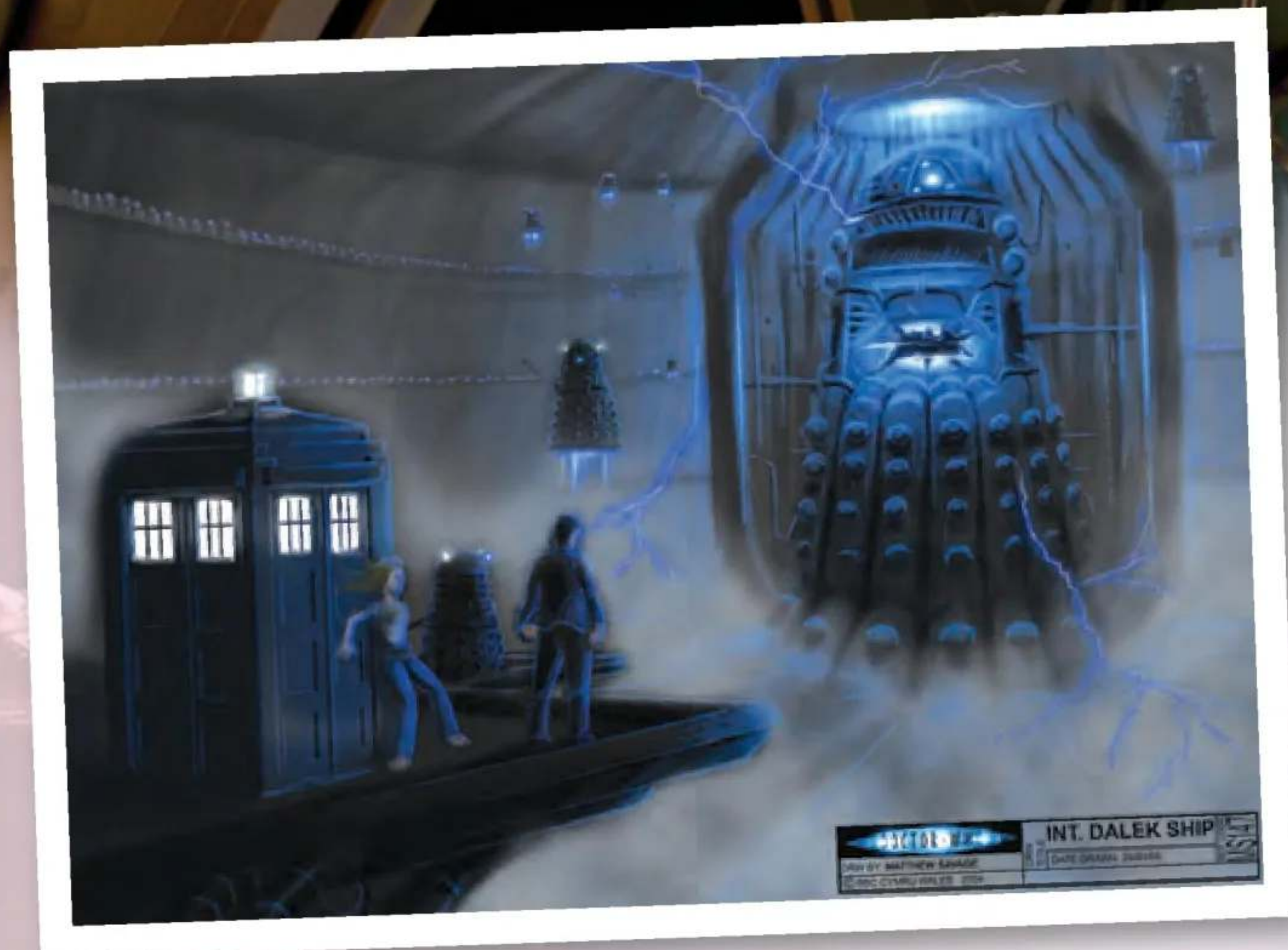
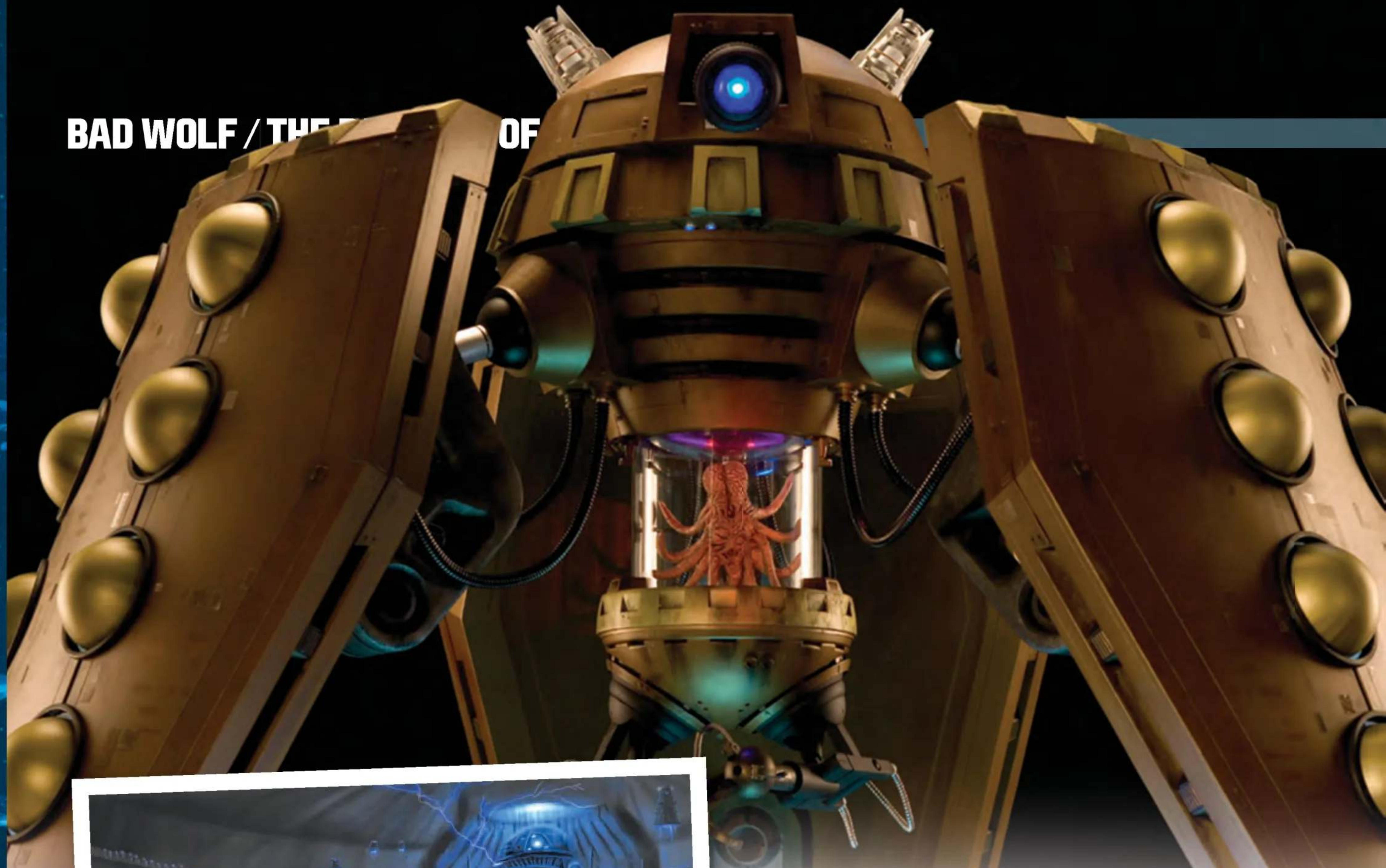


Above (inset): Celebrating John Barrowman's birthday on set.

Trine-E and Zu-Zana

Saturday 12 saw the recording of all the *What Not to Wear* scenes at Unit Q2 with John Barrowman joined by Alan Ruscoe and another former Dummy/Slitheen actor, Paul Kasey, as Trine-E and Zu-Zana. Millennium Effects again provided the two droids and their

BAD WOLF / THE END OF



Above (inset): Concept art for the Emperor Dalek.

exploding heads detonated by Any Effects, while the Emperor Dalek creature was also demonstrated. *Doctor Who Confidential* was again present, covering the presentation to Barrowman of a remote-controlled Dalek to celebrate his 38th birthday the previous day. At the same time, a second unit was at work on shots of the Daleks appearing from the doors on Floor 494 and the Dalek cutting its way through the door in Floor 56; Nick Pegg was inside this Dalek although when the flame was actually in operation he was deputised by a visual effects technician. Dan Barratt – a friend of

Pegg and Edwards' – deputised for David Hankinson on some of the additional days scheduled at short notice when Hankinson's wife was hospitalised.

The main recording on the series concluded at Unit Q2 on Monday 14 March. John Barrowman was again the focus for scenes on Floors 499, 500 and 494. For Jack's death scene, Barrowman was doubled by Tony Lucken for a stunt supervised by Lee Sheward; the final scheduled scene was of Jack checking his wrist device on Floor 299. *Doctor Who Confidential* was in attendance again, interviewing John Barrowman, Lucinda Wright and covering the Dalek Emperor, the close-ups for which were recorded with Nick Briggs providing the voice during the day by the second unit. "Ladies and gentlemen, that was the final shot on this series of *Doctor Who*," announced Peter Bennett as *Doctor Who* T-shirts were handed out to the crew. The same day it was announced that Lorraine

Heggessey, the BBC One controller behind the return of *Doctor Who*, would be leaving for Talkback Thames.

An interview with Christopher Eccleston featured on Radio 1's *Oneclick* on Tuesday 15 March. The model shots of the one-fifth six-foot Dalek Emperor structure were recorded against blacks by Mike Tucker's Model Unit at their miniatures stage on Kendal Avenue in London on Tuesday 22 and Wednesday 23 March; the team from *Doctor Who Confidential* was present on the second day. Dan Walker had adapted one of the unused Dalek designs from *Dalek* for the Emperor, with the circular shield defence formation reminiscent of the 'turtle manoeuvre' of the Romans. This design had been assembled by Tucker's team of Nick Kool, Alan Brannan, Alan 'Spike' Graham, Liz Trott and director of photography Peter Tyler, working with Dave Houghton of The Mill; the perspex dome was left over from a *Red Dwarf* project while the lights were inspired by the Emperor seen in *TV Century 21*. The model had been designed to contain a

small version of the Dalek mutant creature created by Neill Gorton; this was sculpted by Alan Brannan. Nick Briggs recorded the Emperor's dialogue on CD and attended the shoot for one day to synchronise the lights.

On Wednesday 23, Davies appeared on ITV1's *This Morning* while Christopher Eccleston spent the day on press interviews; he featured on Jo Whiley's Radio 1 show on Thursday 24 and BBC One's *Friday Night with Jonathan Ross* on Friday 25.

David Tennant

Christopher Eccleston's successor David Tennant was announced as the Tenth Doctor on Saturday 16 April. Five days later, a minimal crew assembled at Unit Q2 to record Tennant's close-up shots for the end of the series on the TARDIS set in 90 minutes, with some gaffer tape on a column giving him eyeline for Rose. Additional dialogue recording was conducted on Tuesday 3 May. ■

PRODUCTION

Wed 16 Feb 05 Severn Square, Canton Cardiff (The House)

Thu 17 Feb 05 Severn Square (The House/*Big Brother* Corridor/Diary Room)

Fri 18 Feb 05 Unit Q2, Newport: TARDIS; Cupboard

Sat 19 Feb 05 Unit Q2: Floor 500

Mon 21 Feb 05 Unit Q2: Floor 500

Tue 22 Feb 05 Unit Q2: Floor 500/ Intercut Spaceship

Wed 23–Thu 24 Feb 05 Unit Q2: Floor 500

Fri 25 Feb 05 NCLA, Clarence Place, Newport (Studio)

Mon 28 Feb 05 NCLA (Studio)

Tue 1 Mar 05 Unit Q2: Floor 499; Floor

500; Archive Six

Wed 2 Mar 05 Unit Q2: Floor 56; Security Area

Thu 3 Mar 05 Unit Q2: Floor 407; Lift; Observation Deck; Floor 56

Fri 4 Mar 05 Unit Q2: TARDIS

Sat 5 Mar 05 Enfys Television Studio, Unit 31, Portmanmoor Road, Cardiff: Spaceship

Mon 7 Mar 05 Enfys Television Studio: Spaceship/Intercut Floor 500

Tue 8 Mar 05 Unit Q2: Observation Deck; Floor Zero; Inserts; *Big Brother* House; *Big Brother* Corridor

Wed 9 Mar 05 Unit Q2: TARDIS; Floor 494/Corridor; Floor 495;

Floor 56/Corridor

Thu 10 Mar 05 Loudon Square, Cardiff (Int Chip Shop); Paddle Steamer Pub, Loudon Square, Cardiff (Rose's Estate)

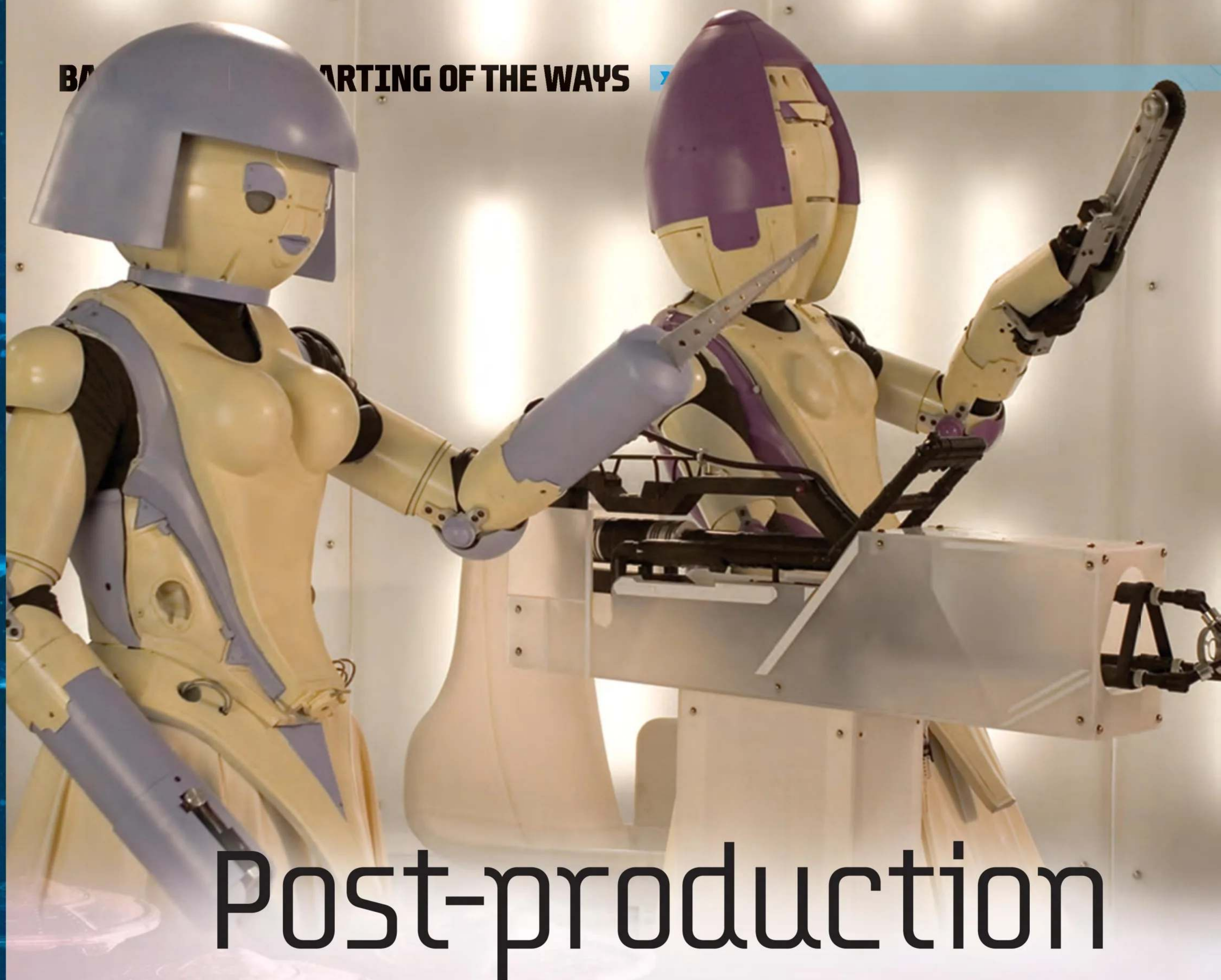
Fri 11 Mar 05 Paddle Steamer Pub, Loudon Square, Cardiff (Rose's Estate)

Sat 12 Mar 05 Unit Q2: *What Not to Wear* Studio; Floor 494; Floor 56/Corridor; *Big Brother* House; Observation Deck – Floor 56

Mon 14 Mar 05 Unit Q2: Floor 499/ Corridor; Floor 500/Corridor; Floor 494; Floor 500; Floor 299; Spaceship

Tue 22–Wed 23 Mar 05 Model Unit Stage, Park Western, Kendal Avenue: Dalek Emperor shots

Thu 21 Apr 05 Unit Q2: TARDIS



Post-production

Above:
Trine-E and
Zu-Zana –
hosts not to be
messed with!

During development, the production team thought that they would have to employ impersonators to provide the voices of the Anne Robinson, Trinny Woodall and Susannah Constantine robots, but were amazed and delighted when all three proved available. Russell T Davies and Phil Collinson nervously attended the recording at Berwick Street in Soho with Anne Robinson and discovered that she was friendly and co-operative unlike her on-screen persona; for this recording, Davies read the lines of the contestants. Anne was subsequently invited to the episode launch.

Endemol continued to be massively helpful regarding *Big Brother*; Davina McCall was available to record the voice-overs written for a non-specific voice with Joe Ahearne and dialogue editor Paul McFadden in her dressing room at Elstree Studios during the rehearsals for the launch night of *Big Brother 6* on Friday 27 May.

Bad Wolf had a few trims made to it, largely minor in nature. The episode opened with a montage of material from *The Long Game* and the caption '100 Years Later'. When Jack asked where he was in the *What Not to Wear* studio, Zu-Zana commented, "Oh, that's just

the transmat, it always causes memory loss,” with Trine-E adding, “Never mind the past, you can shake it off like an old Afghan coat!” When making reference to President Schwarzenegger, Trine-E added that they were “embracing the hokum”. There was then a substantial cut after Jack agreed that the proposed look worked for him. “That’s quite an asset you’ve got there,” said Trine-E, “the viewers will love it.” “If you don’t mind me asking, who’s watching this stuff?” asked Jack, “I mean the programme, not my assets. Who’s the audience?” “Everyone on Earth,” replied Trine-E. “What, the whole planet?” exclaimed the ‘Captain’. “Beaming direct into every household,” confirmed the droid, “the latest fashion is for vid-sockets, so we’re transmitted right into the eyeball.” “We’re doing ever so well, we’re number three in the ratings,” added Zu-Zana. “Just beating *Who Wants to Be a Trillionaire?* and *Changing Moons*,” said Trine-E, in reference to ITV’s *Who Wants to Be a Millionaire?* which had débuted in September 1998, and the BBC DIY home improvement show *Changing Rooms* which had begun on BBC2 in September 1996 and had finished on



BBC One during November 2004. “Thing is,” continued Jack, “I wasn’t on my own, I was travelling with two other people, I should kind of hook up with them, where would they be?” “They must be on board, in different games,” replied Zu-Zana. “On board? Are we in orbit?” asked Jack. “Of course we are,” confirmed the droid, “this is the Game Station.” “And what exactly is the Game Station?” asked Jack. “Men!” exclaimed Trine-E, “All they want to do is talk hardware. Back to clothes!” “Now, we need some sort of belt,” continued Zu-Zana, holding up a selection for Jack, “something to punctuate the torso and draw attention to the waistline, what d’you think of this one?” “Yeah, not bad,” agreed Jack, “if it’s gonna draw the eye to my waistline, let’s do it. I was thinking maybe something in moonskin, would that work?”

Jack and the droids

After the male programmer said there were rumours of something hidden underneath the transmissions, his colleague asked: “Like what, exactly?” “That’s where the story ends. No one knows,” he replied. The start of the scene in which Jack dealt with the droids was shortened considerably. As Jack sported tennis whites, Zu-Zana commented: “Well, the sporting theme is very popular these days. Maybe we should go for something else physical, Maybe... swimming?” “And what does that mean?” smiled Jack. “Nice little pair of trunks,” suggested the droid. “And nothing else?” asked the captain. “Absolutely nothing else,” confirmed the robot. “You’re a very cheeky robot, you know that?” remarked Jack. “Now don’t overheat my circuits,” said Zu-Zana, “anyway, you ponder on that, we need to move on to stage two.” BBC editorial policy also meant that all long shots of the

Left:
Jack flexes
his biceps.

BAD WOLF / THE PARTING OF THE WAYS

What Not to Wear segments which showed Captain Jack's bare bottom had to be removed, much to the disappointment of Russell T Davies.

Bad Wolf was emphasised with flashbacks of Gwyneth from *The Unquiet Dead*, the helicopter from *Dalek*, the Blaid Drwg project from *Boom Town*, the graffiti in *Aliens of London* and Badwolf TV from *The Long Game*.

Playing the long game

When the Doctor declared that he was getting out of the house, the female programmer told her colleague: "This is going way too far. You've got to tell the Controller." In a later scene, the woman continued as they watched the Doctor on the screen: "What about security? He's outside, why haven't the alarms gone off?" Before Rose was asked about the Grand Central Ravine, the Anne Droid had asked Rodrick: "In science, what is the boiling point of Draffalon." "Is it two hundred degrees?" asked the contestant. "That is the correct answer!" replied the droid. There were various small trims made to the security guard's dialogue as the Doctor and Lynda were apprehended. On Floor 500, when the Doctor asked who was in charge of the place, he continued: "What does Bad Wolf mean, who's behind all of this? Who is it?" After the Controller explained that her head had been wired, the Doctor said: "You did it. You brought me here. You saved my life in the *Big Brother* House, because you want me alive..." At the start of the scene where the Doctor ruminated who had been playing a long game, he originally commented of the Controller: "She gave us the co-ordinates, but she didn't finish the sequence - where did they take her?" Jack then commented that the

Right:

The Doctor, Lynda and Jack join the programmers of the Game Station.



edge of the solar system was "30 trillion kilometres away".

Unlike *The Empty Child*, Russell T Davies was happy to run the throw forward to the following episode, *The Parting of the Ways*, before the closing credits of *Bad Wolf* as the narrative was effectively a continuation, not the resolution to a cliffhanger.

A reprise montage from *Bad Wolf* formed the pre-credits for *The Parting of the Ways*. Generally minor trims were made to the concluding episode. When the Doctor was reunited with Rose and told her that he'd been better, he originally added: "Wouldn't mind a cup of tea." When Rose asked how the Daleks were still alive, the Doctor replied: "That's what I need to find out." "But they disappeared, way back in history. After the Tenth Dalek Occupation," said Jack. When the Doctor explained that he had been in the Time War, he continued:



“Think you’ve seen fighting, Jack? You’ve seen nothing. Two battle fleets. Millions of ships. Burning, and screaming... The Daleks survived.” “And so did you. How come?” asked Jack. “I’ve spent a long time wondering if I was lucky, or cursed,” replied the Doctor.

In the confrontation with the Emperor Daleks there were minor cuts. After the Emperor commented on harvesting the waste of humans, the Doctor told Rose: “That’s what happened to you. All the game contestants – they’re not disintegrated, they’re sent here.” “The human race was happy to look away,” noted the Emperor, as Rose asked: “What does he mean, harvesting...?” “Raw stock. They used the people, to breed more Daleks,” explained Jack. “Since I led them from the wilderness. I am far more than Emperor,” declared the huge Dalek when

the Doctor asked about the concept of blasphemy; it also added that it was: “The beginning and end of all things!”

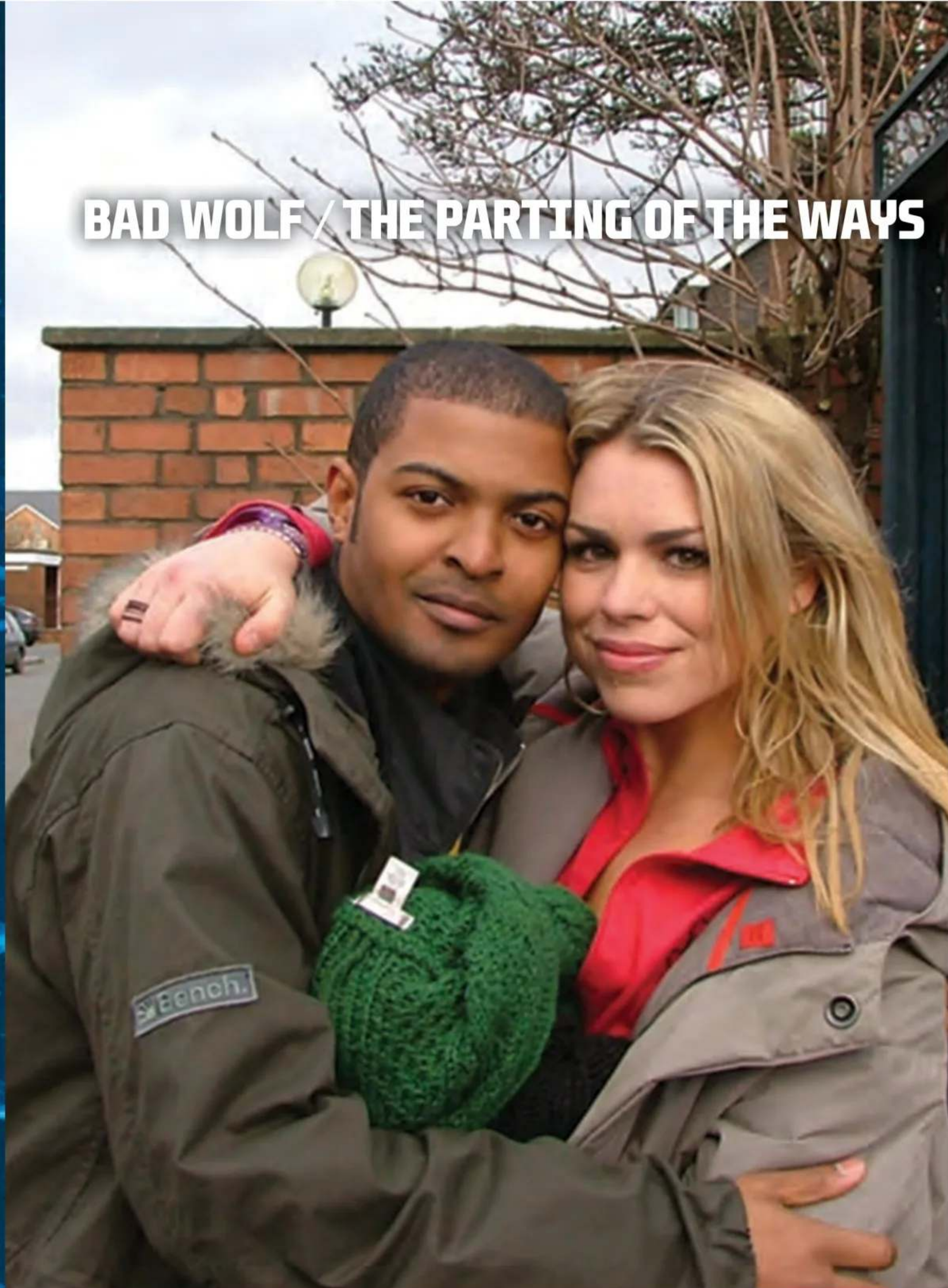
A couple of small cuts were made to the hologram message. After telling Rose to let the TARDIS die, the Doctor continued: “When you get back to London, walk out of here, and lock the door, and throw away the key.” He then added: “And as for you... You were the best, Rose Tyler.”

The scene in the chip shop was trimmed slightly. Talking about the establishment going upmarket, Jackie continued to Rose: “It tastes a bit sort of clinical, but it’s there if you want it. Then we can go up town. Bit of shopping! Just like the old days... Welcome home.” When Mickey mentioned the new pizza place, Jackie asked: “Where’s that, then?” “On the corner, at the far end, used to be the Christmas shop,” explained Mickey. When Rose felt upset about the Doctor dying while she ate chips, Mickey said: “But that’s what he wanted.” “Don’t I get a say?” asked Rose. “No you don’t,” replied Mickey, “Not this time. You were never equals on board that TARDIS – you’re kidding yourself if you think you were. He was captain of the ship. And he makes the decisions.” “Well then. For once in his life, he’s wrong,” declared Rose.

Below:

Big Brother’s watching you.





Above:
Noel Clarke and
Billie Piper –
pals on set.

The start of the scene with Rose and Mickey on the estate talking was also trimmed. “I didn’t mean...” began Mickey. “I know,” said Rose, continuing, “how’s Trisha Delaney?” (a reference to Mickey’s new girlfriend as mentioned in *Boom Town*). “Don’t care. You came back,” said Mickey. When Mickey said the ‘Bad Wolf’ graffiti had been on the estate for years, Rose said: “But we kept seeing those words, me and the Doctor, everywhere we went – it’s like they just crop up, spontaneously, sort of bleeding through...” “But what’s making it happen?” asked Mickey. “I don’t know!” said Rose as she pondered the nature of the words, adding of the phrase seen in the future, “It proves the two different times are connected!” Inside the TARDIS, Rose originally commented of the ship being telepathic: “Like, the way it gets inside your head and translates alien languages.” This was a reference to *The End of the World*.

Just before the Daleks detected Lynda, she said: “They’re climbing the western duct, should be with you in two minutes...” As he started to regenerate and told Rose to stay away from him, the Doctor added: “Ohh, it’s gonna be a big one!”

CGI material

The aim for the production team was to complete the edit of *The Parting of the Ways* by Tuesday 3 May, allowing the creation of the CGI material by The Mill during May; this included rays for various weapons (including the defabricator), various matte shot backgrounds, the Doctor’s hologram and regeneration, the TARDIS in space, the satellite and – most of all – the Daleks and their ships. As the series’ budget was running out, a few of these shots had to be dropped. Matthew Savage had designed the Dalek fleet based on the *TV Century 21* illustrations, while inside the main vessel the Emperor was backed by Alex Fort’s digital matte painting, with flying Daleks created by Dave Houghton and Chris Petts. The final visual effects shot was added at 8.56pm on Wednesday 25 May.

Murray Gold created another choral score for the episode, with the choir singing “what is happening?” in Hebrew. In addition, the specially composed theme music for *Big Brother* – created by Elementfour (alias Paul Oakenfield and Andy Gray) – had to be cleared for use on *Bad Wolf*; this had been a chart hit in September 2000. In terms of sound effects, Mark Ayres helped source original 1960s Dalek sound effects for the two episodes, while the regeneration sound effect was a combination of a blowtorch and Paul McFadden and sound effects editor Paul Jefferies blowing into their hands. ■

A photograph of three Daleks from the television series Doctor Who. They are positioned in a control room, each with a black, ribbed, dome-shaped head and a metallic, cylindrical body covered in gold-colored buttons. The Daleks are facing forward, and their mechanical arms are visible. The background is dark with some vertical light sources.

Publicity

- ▶ When the series launched in March, details of the series finale were minimal; *Radio Times* did not give a title for the penultimate episode of the series at all and simply indicated: 'More Daleks? We reckon so.'
- ▶ Within days of the new series' highly rated début on BBC One, there were rumours that Christopher Eccleston would not be remaining for a second series. It was on Wednesday 30 March that Craig McGill of the *Daily Mirror* broke the story *Who's Next Doctor Who?* in which it was suggested that David Tennant was lined up to replace Eccleston; a 'BBC source' suggested that in the last episode of the series, the Doctor saved the Earth from the Daleks... and then was brought back to life by Rose. The same day

at the Broadcast Press Guild event in London, controller of drama commissioning Jane Tranter confirmed both a second series and Christmas Special for *Doctor Who*. That evening, the BBC confirmed that Eccleston would not be returning for either of these, in a hurriedly assembled bulletin which suggested that the actor was leaving because he feared typecasting. This generated a great deal of press attention with stories on Thursday 31 in the *The Sun* (*Doctor Who quits*), *The Times* (*He saves the world and BBC, then Dr Who quits*), *Daily Mail* (*I quit as Dr Who*), *Daily Express* (*Dr Who star makes way for Casanova*) and *Daily Mirror* (*Doctor No*) among others.

- ▶ BBC One's *Breakfast* covered the story with a new report and comments

Above:

The Daleks take control.

from critic Mark Webster, while Ben Shephard covered the story for ITV1's *GMTV* at 9.02am. By the 1pm *BBC News*, David Sillito's report on Christopher Eccleston's departure included comments from former Doctor Sylvester McCoy, and the story also appeared on Radio 4's *PM* at 5pm and BBC One's *Newsround* at 5.25pm. Nicola Smith and Clare Hudson filed a local interest report with vox pops on BBC One Cymru's *Wales Today*.

▶ In the following days, various papers debated Eccleston's departure. On Friday 1 April, Nicola Methven of the *Daily Mirror* claimed that the actor had been 'ordered back on set to reshoot crucial final scenes', with reference to an alternative ending of 'the Doctor disappearing into the ether'; a BBC spokeswoman confirmed that two endings had been filmed. Meanwhile in the *Daily Mail*, Richard Simpson reported on *BBC's anger at the vanishing Doctor Who*. Danielle Lawler of the *Sunday Mirror* then reported *Dr Who Told Beeb He'd Stay in Show*.

▶ Then on Monday 4 April, the BBC issued a statement apologising for the previous week's press bulletin. Jane Tranter said: "The BBC regrets not speaking to Christopher before it responded to the press questions on Wednesday 30 March. The BBC further regrets that it falsely attributed a statement to Christopher and apologises to him."

▶ A letter from Russell T Davies in *The Guardian* on Saturday 28 May saw the lead writer saying he would give

in and have more Daleks in the series following the broadcast of *Dalek*. On Tuesday 31 May, the *Daily Star* ran Peter Dyke's *Kecks-Terminate* by Peter Dyke which confirmed that the series payoff would reveal the secret of Bad Wolf and presented shots of the Anne Robinson, and Trinny and Susannah robots. Similar images appeared in the coming days in the tabloids, with stories on Friday 3 June including Caroline Virr's *The Anne-Droid Robinson* in the *Daily Express*, Nicola Methven's *Rose and the terror of Annedroid* in the *Daily Mirror* and Peter Dyke's *Billie's TV quiz terror* in the *Daily Star*. Some of these reports had confirmed the involvement of the Daleks as well.

▶ *Daleks' fight to finish* was the title of the *Daily Star's* frame grabs from *Bad Wolf* on Saturday 4 June, while *The Sun* offered *Death of the Doctor* where Sara Nathan's text was accompanied by images from *The Parting of the Ways* including the Doctor's hologram.

▶ To promote *Bad Wolf* from Tuesday 7 June, *Radio Times* ran a two-page feature by Nick Griffiths. Entitled

Right:
Jack tries out
a new look.





Reality can be a killer, this spoke to Russell T Davies about his satire on the state of current television. TV editor Alison Graham selected *Doctor Who* as the first of *Today's Choices* for Saturday. A photograph of the Doctor with the *Big Brother* logo accompanied the programme listing. *TV & Satellite Week* also placed the series on its cover with the strap line: *Doctor Who Meets Big Brother*.

- ▶ “*Doctor Who* is once again one of the rituals which make Saturday,” proclaimed *The Guardian* on Wednesday 8 June, while *Broadcast* praised the series the following day. Billie Piper was papped with boyfriend Amadu Sowe in the *Daily Mirror* on Thursday 9, while the *Daily Star* discussed the ‘Bad Wolf’ messages in *Who’s dun it*.
- ▶ *Billie no sci-flier* announced the *Daily Star* on Saturday 11 June, claiming that last night the BBC announced

that Billie Piper would not be in every episode of the 2006 series. On Radio 5 Live that morning, Christopher Eccleston chatted to Eamonn Holmes about both that day’s football and *Doctor Who*.

- ▶ Reflecting on the show’s success, Russell T Davies penned the piece *Alien resurrection* for *The Guardian* which appeared on Monday 13 June. The BBC went into publicity overdrive from Monday 13, with teaser trailers counting down the days until the season finale. The first had the Emperor proclaiming, “I am the God of all Daleks,” with the graphics promising ‘... in 5 days’. Daleks were then seen in flight on Tuesday 14 (‘... in 4 days’). The final episode also received substantial coverage in *Radio Times*. Nick Griffiths’ two-page feature *They’re back... and this time it’s WAR!* interviewed Davies about the climactic episode. Alison Graham again selected the episode as one of *Today's Choices*; the listing was accompanied by a photograph of the TARDIS surrounded on board the Dalek spaceship. Over in *The Times*, it was revealed that preview tapes had been released the previous day in the article: *BBC advises Doctor Who fans to stay offline until the bitter end*.

- ▶ “TARDIS detected!” declared the ‘... in 3 days’ trailer on Wednesday 15, while the *Daily Express* recounted how Peter Davison’s daughter Georgia Moffett had auditioned as Rose and the *Daily Mirror* caught up with 1960s companion Anneke Wills. Jane Tranter and Russell T Davies presented a

Left:
Doctor Who Meets Big Brother was the coverline for *TV & Satellite Week*.

press screening of *The Parting of the Ways* at BAFTA in London at 7pm on Wednesday 15 June. John Barrowman, Noel Clarke, Camille Coduri, Nick Briggs, Murray Gold, Joe Ahearne, director James Hawes and writers Steven Moffat, Rob Shearman and Paul Cornell were all present, as Jane Tranter confirmed that two further series and Christmas Specials for both 2005 and 2006 had been green-lit that morning and took part in a Q&A with Davies; it was also confirmed that Billie Piper (who was away on holiday) would be in every episode of the 2006 series.

- ▶ “If this message...” began the ‘... in 2 days’ trailer on Thursday 16, while Adam Sherwin considered the success of the series in *The Doctor’s fate is sealed with a first kiss — or two* for *The Times*. Nicola Methven of the *Daily Mirror* ran a shot of the Emperor creature in *Urghhhhh ...! It’s the Daddy of all Daleks* while Peter Dyke presented shots from the finale in *Does the Daddy of the Daleks do in the Doc?* in the *Daily Star*. Russell T Davies appeared on BBC One’s *Breakfast* to discuss the show with clips from *Father’s Day*, *The Empty Child* and

Bad Wolf with a preview of *The Parting of the Ways*. A brief report on that day’s *Newsround* confirmed Billie Piper’s presence in the new series and its continuation to 2007.

- ▶ Peter Dyke of the *Daily Star* quoted the final lines of the series and emphasised the ‘gay kiss’ in *Yoo-Hoo! It’s the New Who* on Friday 17, while a similar item from Nicola Methven was *Death of the Doctor* (complete with frame grabs) in the *Daily Mirror* while *Carry on Doctor!* in *The Sun* covered the entire regeneration. On GMTV’s *Entertainment Today* slot, John Barrowman discussed his kissing in the forthcoming episode along with a clip from *The Parting of the Ways*. ‘Time is up: Tomorrow...’ announced the teaser trailer with the line: ‘Every living creature dies.’
- ▶ The episode’s conclusion was again blown by Peter Dyke on the morning of Saturday 18 June with *Doctor Ooooh! Timelord’s first kiss in 41 years*, with a similar item (*Kiss for a Rose*) in *The Sun*. In the *Daily Star*, Steve Aston described the evening’s episode as a ‘must see’ in his *Time up for Chris*, while Daniel Coysh urged *Morning Star* readers to view *The Parting of the Ways* as an example of ‘quality television’.
- ▶ On BBC Radio Cymru, Russell T Davies was interviewed on *Good Morning Wales* and John Barrowman featured later in the *Nicola Heywood Show*. The interactive CBBC extra channel presented a feature on *Doctor Who* which included a chat with Phil Collinson and material taken from the previous week’s *Doctor Who Confidential*.

Below:
Captivating
viewing on the
Game Station.





Broadcast

▶ Following an episode of *The Weakest Link* with the real Anne Robinson, *Bad Wolf* aired on BBC One on Saturday 11 June in the series' usual 7pm slot and achieved almost twice the audience tuned to ITV1 for the 1998 comedy film *Dr Dolittle*. An estimated audience of 656,000 then tuned in for *The World of Who*, the corresponding 28'25" edition of *Doctor Who Confidential* screened on BBC Three at 7.45pm. The Saturday night repeat was then earlier than usual, airing at 10.55pm on BBC Three to an estimated 250,000; around 150,000 then saw the repeat of *The World of Who* at 11.40pm.

▶ *Bad Wolf* was repeated on BBC Three at 7pm on Sunday 12, attracting around

662,000 viewers, with an estimated 347,000 then seeing the *Doctor Who Confidential Cut Down* of *The World of Who* at 7.45pm. At 8pm on BBC Two, Christopher Eccleston appeared on *Top Gear* to discuss the show and to get behind the wheel of a Suzuki Liana on the racetrack.

▶ On Friday 17 June, BBC Three repeated *Bad Wolf* again at 9pm to around 240,000 viewers as a prelude to *The Parting of the Ways*; this was followed by the *Cut Down* version of *The World of Who* seen by an estimated 200,000.

▶ At 6.15pm on Saturday 18, BBC One screened the hastily commissioned

Above:

The Doctor has a terrible decision to make...



Above:
A concourse
of cables.

Doctor Who: The Ultimate Guide, a 43'37" programme which had been assembled by the *Confidential* team to celebrate the massive success of the series. After this, BBC continuity counted down the seconds to the 2005 series finale with the theme tune, onscreen graphics and clips, then declaring 'Time is up...' Airing against the 1984 action-comedy film *Beverly Hills Cop* on ITV1, *The Parting of the Ways* achieved almost three times the audience and a strong appreciation score. Following transmission, a one-

minute trailer aired showing clips from the previous series and announcing that 'the countdown to *The Christmas Invasion* starts now...' Over on BBC Three, an estimated 690,000 people tuned in for the final 28'56" edition of *Doctor Who Confidential*, entitled *The Last Battle*. Around 260,000 viewers saw the BBC Three repeat of *The Parting of the Ways* at 10.50pm, with an estimated 180,000 seeing the repeat of *The Last Battle* from 11.35pm.

- ▶ 'For 13 weeks, *Doctor Who* has breathed new life into that most mouldy of broadcasting concepts, family viewing,' declared *The Daily Telegraph* on Sunday 18 June, just one of the positive reviews. "That *Doctor Who* finale was flawless" said the *Sunday Mirror* while the *Independent on Sunday* called it 'a triumph for BBC Television' and David Stephenson of the *Sunday Express* relished the 'brilliant comic moment' of the Anne Droid exploding. *The Sunday Times* also considered why *Doctor Who* had been such a success.
- ▶ The Sunday night repeat of the season finale at 7pm achieved an audience of around 735,000, with about 421,000 catching the *Cut Down* version of *The Last Battle* at 7.45pm.
- ▶ On Monday 20 June, *The Independent* hailed the finale as a triumph while in the *Daily Star* and *Daily Express* Charles Catchpole declared that 'Saturday's epic finale had everything'; also in the *Daily Star*, Peter Dyke reported that the episode had achieved 45% of the viewing audience in *Doctor Who: Timelord goes out on top*. On

Tuesday 21 June, Jim Shelley of the *Daily Mirror* wrote about ‘a terrific final episode’ while in *The Guardian*, Jason Deans reported on an email sent to BBC director general Mark Thompson by BBC chairman Michael Grade who had attempted to have *Doctor Who* cancelled in 1985: ‘This is not easy to write – as you will readily understand. But here goes – congratulations to all involved in *Doctor Who*: to whoever commissioned it, those who executed it, the writers, the cast, the publicity folk that promoted it, the schedulers and of course the late Sydney Newman who

invented the whole thing... I truly enjoyed it and watched it every week with my six-and-a-half-year-old son, who is now a fan. A classy, popular triumph for people of all ages and all backgrounds – real value for money for our licence fee payers.’

► *Bad Wolf/The Parting of the Ways* represented the Ninth Doctor’s era in the BFI’s celebration of *Doctor Who*’s 50th anniversary on Saturday 24 August 2013 when the episodes were shown at 2pm with a Q&A featuring Joe Ahearne, Phil Collinson and Bruno Langley (who had played Adam in *Dalek* and *The Long Game*); Christopher Eccleston also sent a message: “If Joe agrees to direct the 100th Anniversary Special, I will bring my sonic and a stair-lift and – providing the Daleks don’t bring theirs – I, the Ninth Doctor, vow to save the universe and all you apes in it.” The two episodes then formed a compilation broadcast on BBC America on Sunday 29 September as part of the channel’s tribute in the show’s anniversary year.

► “My intention was to make that show a success so the next few series could follow and I’m very proud of what we did with those 13 episodes,” commented Christopher Eccleston on Radio 2’s *Graham Norton* show in April 2011. “But I’d done what I wanted to do.”

Left:
Anyone for
tennis?



ORIGINAL TRANSMISSION

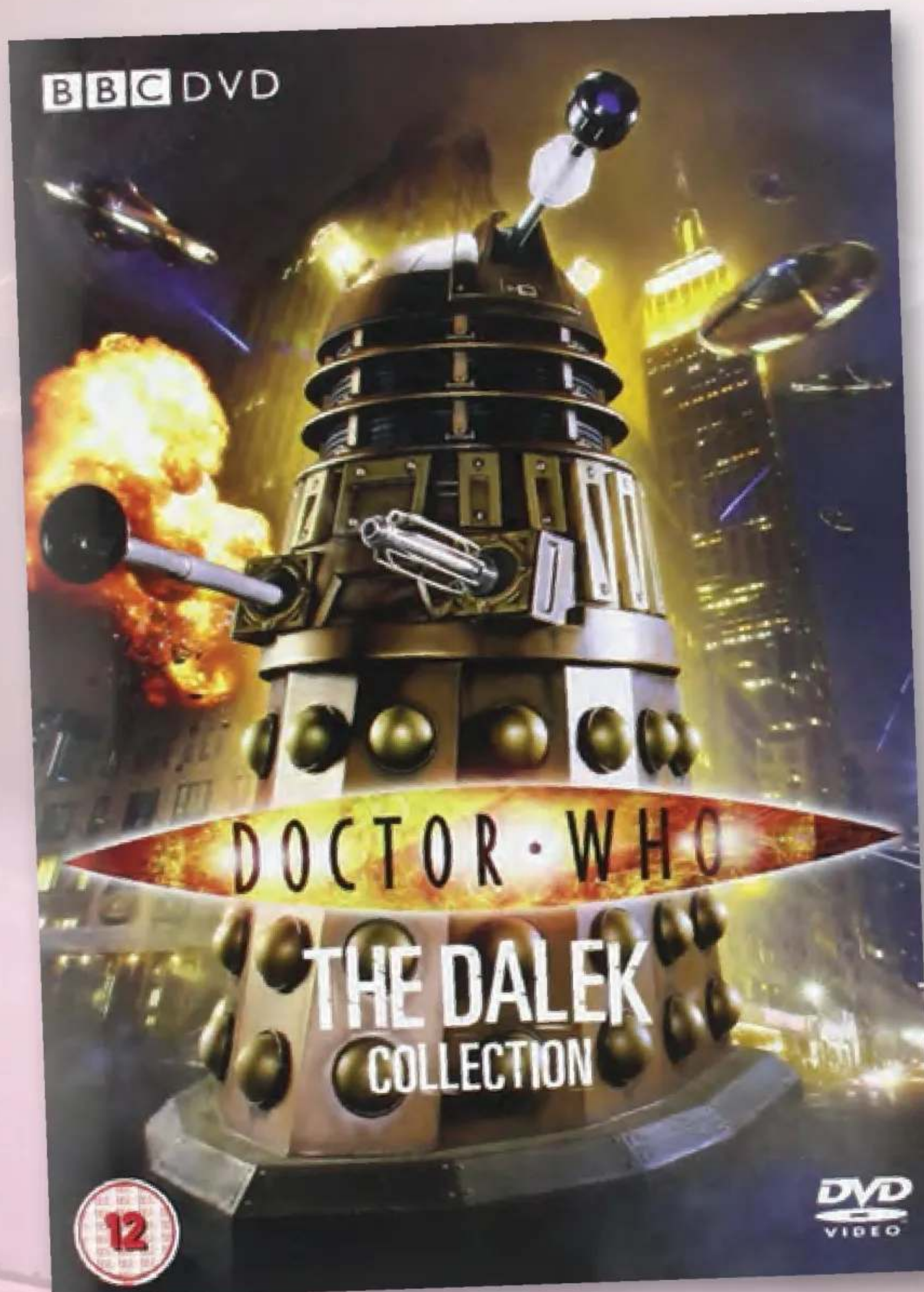
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Bad Wolf	Saturday 11 June 2005	7.00pm-7.45pm	BBC One	42'46"	6.81M (19th)	86
The Parting of the Ways	Saturday 18 June 2005	7.00pm-7.45pm	BBC One	45'29"	6.91M (17th)	89

Merchandise

Right and below:

The Parting of the Ways featured on the *Doctor Who: Series 1-4* and *The Dalek Collection* DVDs.

The story was released by BBC Worldwide in various formats including the DVD *Doctor Who: Volume 4* in September 2005, and *Doctor Who: The Complete First Series* in November 2005; this also included a short version of the two corresponding editions of *Doctor Who Confidential*, a commentary on *Bad Wolf* from Russell T Davies, Julie Gardner and Phil Collinson and a commentary on *The Parting of the Ways* from Billie Piper, John Barrowman and Julie Gardner. A UMD version was also issued in December 2005. The episodes were included on *Doctor Who: Series 1-4* in October 2009 and also in *Doctor Who: The Dalek Collection* the same month. The Ninth Doctor's swansong was



Far right:

Ravensburger's 1,000-piece jigsaw.



also included in *Doctor Who: Regeneration* in June 2013. BBC Home Entertainment later released an upscaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014. The two episodes appeared in issue 6 and 7 of GE Fabbri's *Doctor Who DVD Files* in March and April 2009.

With an introduction from Russell T Davies, both scripts appeared in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

Orchestral re-recordings of music from the episodes featured on the CD *Doctor*





Who: Original Television Soundtrack released by Silva Screen in December 2006 (and on vinyl in September 2013). These tracks reappeared on the 11-disc version of *Doctor Who – The 50th Anniversary Collection* in December 2013 and September/November 2014.

Three different versions of a *Bad Wolf* postcard and one for *The Parting of the Ways* were issued by BBC Wales in 2005. A 1,000-piece jigsaw of the Daleks surrounding the TARDIS in space from *The Parting of the Ways* was produced by Ravensburger in November 2005. In

December 2012, artist Alice X Zhang offered a Dynamix art print of *The Parting of the Ways* from Big Chief Studios. Titan produced a *Bad Wolf* T-shirt in July 2013, and in June 2013, Underground Toys produced a Ninth Doctor and Dalek figure set for *The Parting of the Ways*. A Ninth Doctor figure from *The Parting of the Ways* was included in Character Options' limited-edition 12 Doctors figure set in July 2016.

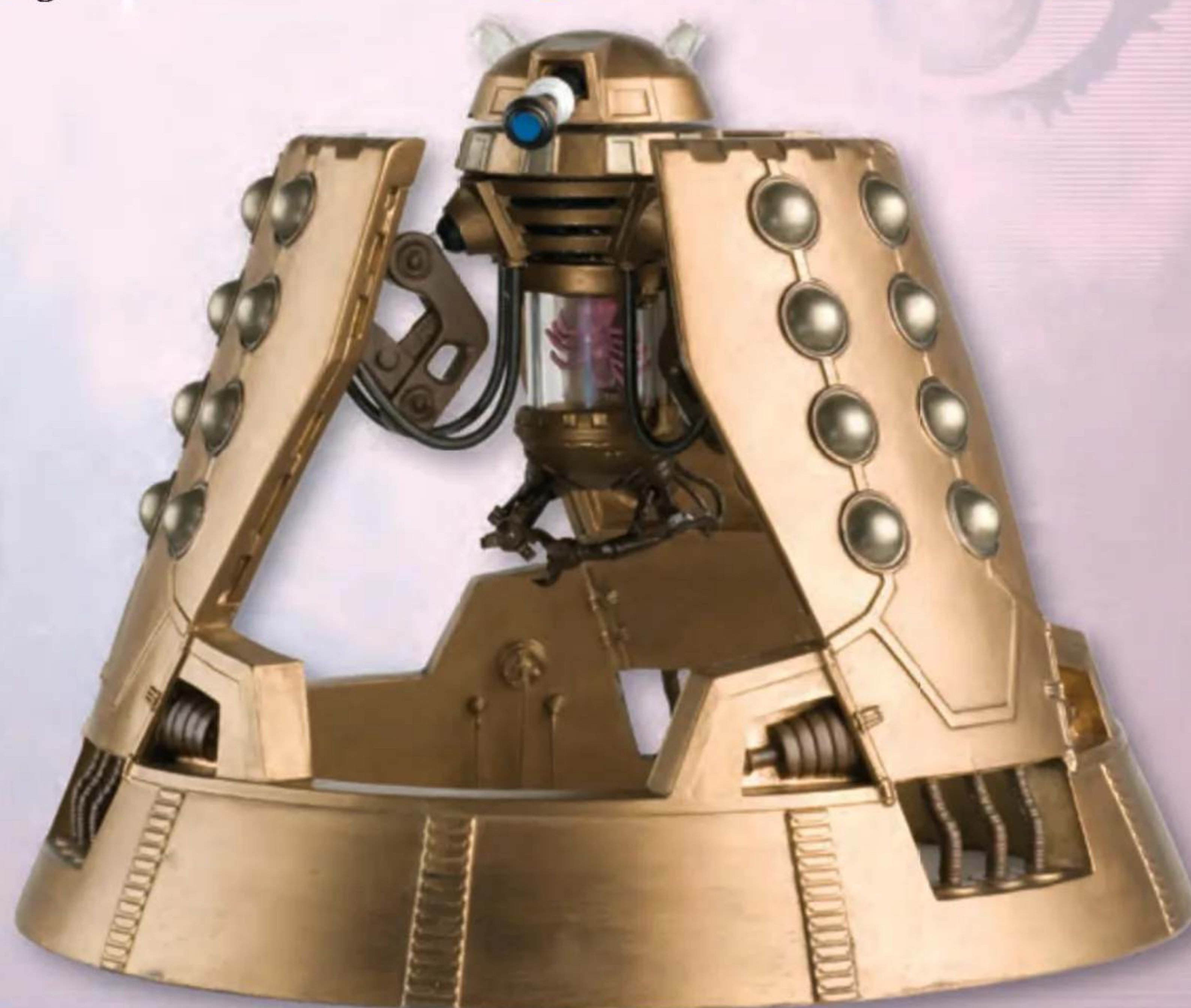
A Stamp Centre cover for *Bad Wolf* was supposed to have been issued in October 2005. Copies were signed by Davina McCall. This cover was actually released a lot later due to the time it took to get the signed edition arranged. The cover for *The Parting of the Ways* was issued in October 2005, with copies signed by Nick Briggs.

Eaglemoss' *Doctor Who Figurine Collection* offered a large-scale model of the Dalek Emperor as an incentive to subscribers from issue 1.

In February 2013, Spoke Art Gallery USA issued *Bad Wolf* prints (by artist Tim Doyle), limited to 150 editions and 75 glow-in-the-dark editions. ■

Left and below left: Underground Toys' figures from *The Parting of the Ways*.

Below: Eaglemoss' special figurine of the Emperor Dalek.



Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose
with
John Barrowman Captain Jack
Jo Joyner Lynda
Jamie Bradley Strood [1]
Abi Eniola Crosbie [1]
Davina McCall Voice of Davinadroid [1]
Paterson Joseph Rodrick
Jenna Russell
..... Floor Manager [1; uncredited on 2]
Anne Robinson Voice of Anne Droid
Trinny Woodall Voice of Trine-E [1]
Susannah Constantine Voice of Zu-Zana [1]
Jo Stone-Fewings¹ Male Programmer
Nisha Nayar Female Programmer
Dominic Burgess Agorax [1]

Karren Winchester Fitch [1]
Kate Loustau Colleen [1]
Sebastian Armesto Broff [1]
Martha Cope Controller [1]
Sam Callis Security Guard [1]
Alan Ruscoe, Paul Kasey [1] Androids²
Barnaby Edwards, Nicholas Pegg,
David Hankinson Dalek Operators
Nicholas Briggs Dalek Voice
Noel Clarke Mickey [2]
Camille Coduri Jackie [2]

and introducing
David Tennant as Doctor Who [2]

¹ Unhyphenated on [1]
² Alan Ruscoe was Anne Droid and Trine-E; Paul Kasey was Zu-Zana

Right:
Three Daleks
and their
operators:
David
Hankinson,
Barnaby
Edwards and
Nicholas Pegg.



UNCREDITED

Katherine Constance, Kate Groves, Jenny Head, Gemma Whirmore, Sally Martin, Leroy Henry, Chester Durant, Ben Fullard, Kathryn Jackson, Frances V Pillay, Helen Lenox, Catherine Cornforth, Janet Allen, Craig Trow, Raj Sa Wheny, Dan Bowden, Adam Sweet, Nate Webb, Wayne Closier, Tim Hurford

.....Programmers/Staff

Tony Lucken, Stuart Clarke, Derek Lea

.....Stunt Security Guards

Sarah Thomas, Hayley, Paul, James

.....Volunteers

Suzanne Wainwright, Joseph Lippiat, Steve Grant, Zana Cousins, Heidi Coles, Kevin Hudson

.....Crew/Technicians

Ian Hilditch, Kyle Davies

.....Security Guards

Paul Anderson, Kodjo Tsakpo, Simon Hillman, Alex Hayes, Rhiannon Ward,

Gerard Cooke, George Onyehasi,

Anthony Moulton, Tom Chapman, Helen Dews, Charlotte Reiner, Stephanie McIver,

Steven Cox, Katy Fin Bar, Harvey Robinson,

Simon Frost, Natasha Motee, Patricia Crougton, Gemma Patel, Tristan Hancock,

Charlie Beaumont, Claire Pennington,

Hayley Jones, Ann Marie Holuoake, Debi Cale, Rachel Chambers, Iyoney Thomas,

Yolaris Khan, Anthony Asis, Jamie Spencer,

Melissa Fendick, Marcus Elliott, David Baulch, Olivia Marshall, Wayne Goss, Simon Mynard

.....Floor Zero Crew

Paul Newbolt.....Double for Doctor Who

Maurice Lee.....Stunt Double for Mickey

Jamie Edgell.....Stunt Double for Programmer

Tony Lucken.....Stunt Double for Captain Jack

Dan Barratt.....Dalek Operator

Vernon Keeble-Watson, Alison Goldsmith,

Hannah Welch, Matt Jones

.....Additional Dialogue Recording

Carl Ackerman.....Stand-In for Doctor Who³

Lucy Lutman.....Stand-In for Rose³

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



CREDITS

Written by Russell T Davies

Produced by Phil Collinson

Directed by Joe Ahearne

Daleks originally created by Terry Nation

The Weakest Link format created by

Fintan Coyle and Cathy Dunning

Big Brother is an original format by

Endemol Netherlands BV

Licensed by Endemol International BV

Big Brother Logo by kind permission of

Channel Four

1st Assistant Director: Peter Bennett

2nd Assistant Director: Steffan Morris

3rd Assistant Director: Dan Mumford

[uncredited: Nick Hopkins, Nick Britz, Steve Milne,

Daf Parry and Rhian Salisbury]

Location Manager: Llyr Morus

Production Co-ordinator: Jess van Niekerk

Production Runners: Anna Evans, Tim Hodges,

Debbie Meldrum [2; uncredited on 1]

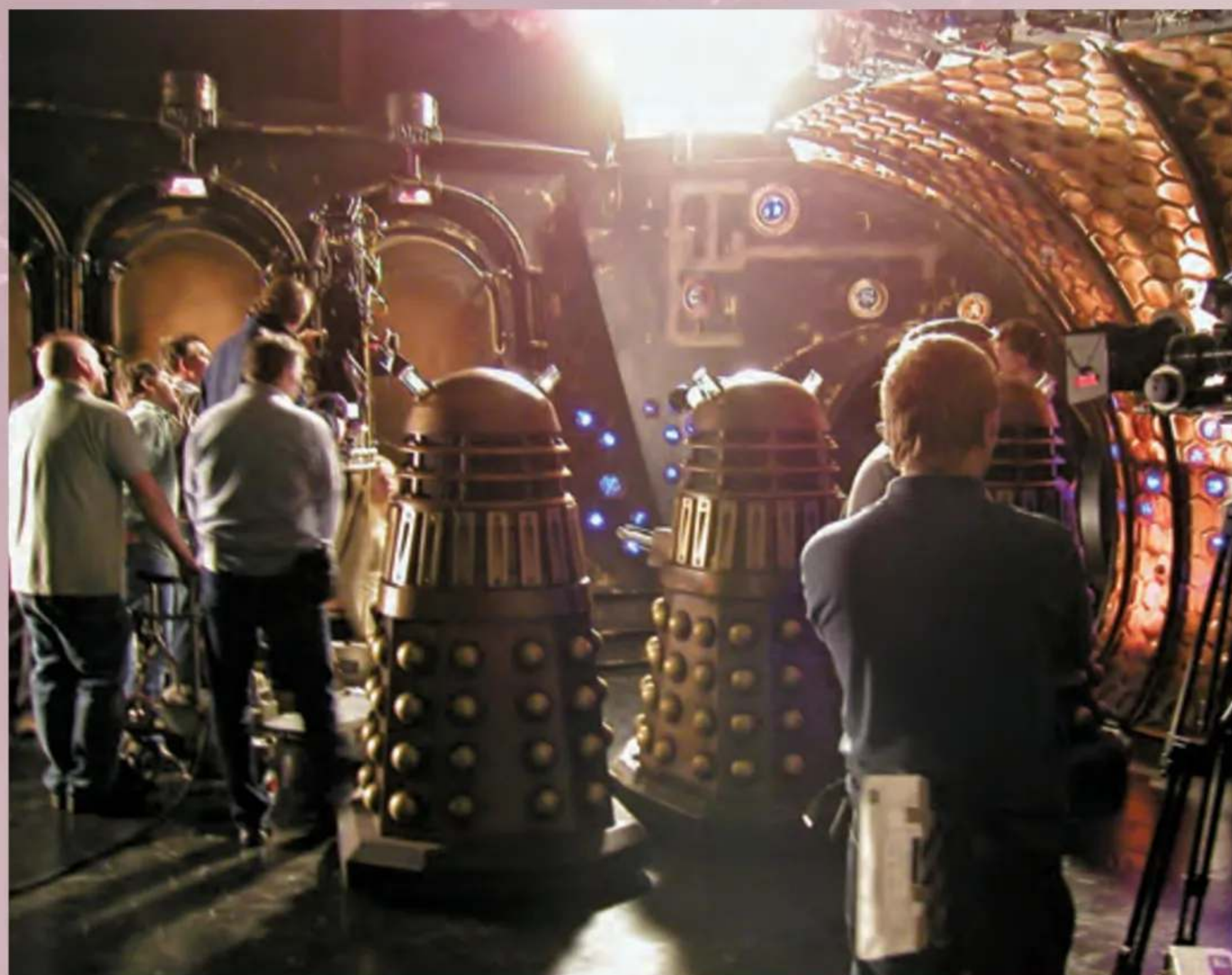
[uncredited: Nick Britz, Steve Milne and

Rhian Salisbury]

Above:

Caution: Dalek
in the TARDIS!

³ Not in finished programme



Above:
The Daleks
take their
positions for
the next scene.

A/Production Accountants: Debi Griffiths,
Kath Blackman
Continuity: Non Eleri Hughes
Script Editor: Helen Raynor
Camera Operator: Martin Stephens
[uncredited: Joss Lowe and Kevin Rudge]
Focus Puller: Mark Isaac
[uncredited: Terry Bartlett]
Grip: John Robinson
Boom Operator: Damian Richardson
[uncredited: Rhydian Yeoman and Andy Griffin]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Jamie Edgell
[uncredited: Lee Sheward on 2]
Stunt Performers: Tony Lucken, Stuart Clarke⁴,
Derek Lea⁴
Art Department Co-ordinator: Gwenllian Llwyd
Concept Artist: Bryan Hitch
Production Buyer: Catherine Samuel
Set Decorator: Liz Griffiths
Supervising Art Director: Stephen Nicholas
Standby Art Director: Julian Luxton
Property Master: Adrian Anscombe
Construction Manager: Andrew Smith
Standby Props: Phill Shellard, Trystan Howell
Graphic Artist: Jenny Bowers
Wardrobe Supervisor: Yolanda Peart-Smith

Make-Up Supervisor: Linda Davie
Make-Up Artists: Claire Pritchard, Steve Williams
Casting Associate: Kirsty Robertson
Assistant Editor: Ceres Doyle
Post Production Supervisor: Marie Brown
2D VFX Artists: David Bowman, Simon C Holden,
Jennifer Herbert, Bronwyn Edwards, Astrid
Busser-Casas, Richard Roberts [2],
Chad Meire [2]
3D VFX Artists: Chris Petts, Andy Howell,
Paul Burton, Matt McKinney, Nick Webber, Mark
Wallman, Nicolas Hernandez, Jean-Claude
Deguara
Digital Matte Paintings: Alexander Fort
Model Unit Supervisor: Mike Tucker [2]
Model Unit DOP: Peter Tyler [2]
On Line Editor: Matthew Clarke
Colourist: Paul Harrison
Dubbing Mixer: Tim Ricketts
Dialogue Editor: Paul McFadden
Sound FX Editor: Paul Jefferies
Rights Executive: James Dundas
Finance Manager: Richard Pugsley
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Accountant: Endaf Emyr Williams
Sound Recordist: Ian Richardson
Costume Designer: Lucinda Wright
Make-Up Designer: Davy Jones
Music: Murray Gold
Special Effects: Any Effects
Visual Effects: The Mill
Prosthetics: Millennium Effects
Visual FX Producer: Will Cohen
Visual FX Supervisor: Dave Houghton
Editor: Graham Walker
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Production Manager: Tracie Simpson
Associate Producer: Helen Vallis
Executive Producers: Russell T Davies,
Julie Gardner, Mal Young
BBC Wales © 2005

⁴ Credited on 1 and 2 but only appeared in 1

'RUSSELL T DAVIES SAID HE WOULD
GIVE IN AND HAVE MORE DALEKS
IN THE SERIES FOLLOWING THE
BROADCAST OF DALEK.'

Profile

RUSSELL T DAVIES

Writer/Executive Producer

Stephen Russell Davies was born at Mount Pleasant Hospital, Swansea, Wales on 27 April 1963 and raised in the Swansea suburb of Sketty. Father Vivian taught classics, and mother Barbara, French. The youngest of three children, his two sisters also became teachers. He grew up a *Doctor Who* fan, his first memory of it being the regeneration of William Hartnell into Patrick Troughton in 1966.

Soon referred to by his middle name, in later professional life the presence of cultural broadcaster Russell Davies saw him add an extra, meaningless, middle initial.

Becoming involved in acting, at 11 he played Bottom in *A Midsummer Night's Dream*, and at 14 joined West Glamorgan Youth Theatre where, in addition to acting, students also wrote short plays.

A keen cartoonist, he considered graphic design as a career but at Swansea's Olchfa Comprehensive School they suggested he study English since he was colour-blind. He graduated in English from Worcester College, University of Oxford in 1984.

After briefly working in publicity for Cardiff's Sherman Theatre, he broke into children's TV, graphic designing for school holidays hobby show *Why Don't You?* in 1985, later handling viewer correspondence, then working as a researcher, assistant floor manager and director.

A foray in front of the cameras as an illustrative storyteller for one episode of *Play School* (transmitted 1 June 1987), made

him instantly realise this was the "wrong side" for him.

Why Don't You? relocated to Manchester in 1988, by which time Davies was a writer, director and, eventually, assistant producer. Adding extra narrative and comedy elements to its magazine format, audience figures tripled with storylines about an evil super-computer in 1990.

He also wrote and script-edited BBC Manchester's Saturday morning show *On the Waterfront* (1988/9), including providing hilarious redubbings for 1960s French adventure serial *The Flashing Blade*.

Davies next wrote, directed and produced kids' show *Breakfast Serials* (1990), whose obscure 8am Saturday timeslot allowed him creative freedom. A mix of comedy and continuous serials included camp science-fiction effort *Nicechap*, about a comic character come to life, and conspiracy thriller *Runners*.

After sending a spec script in the BBC internal mail to head of children's Anna Home, Davies' first full serial was the fun, spooky and self-aware *Dark Season* (1991). A second, the taut and terrifying *Century Falls* (1993), similarly harked back to his childhood favourites *Children of the Stones* (1977) and *Sky* (1975) but

Right:

Big Finish adapted Russell T Davies' *Doctor Who* novel *Damaged Goods* on audio in 2015.



with added emotional depth. He also wrote for the Chuckle Brothers sitcom *ChuckleVision* (1992).

Hoping to write for *Coronation Street*, Davies headed to Granada's Manchester studios in 1991, becoming a script editor, writer and, later, producer on junior hospital soap *Children's Ward*, overseeing writing talent including Paul Abbott, Kay Mellor and Sally Wainwright. Departing in 1994, Davies continued writing occasional episodes, his 1996 entry about online paedophiles winning a Children's BAFTA.

Davies diversified into adult TV, storylining Granada's UK/Aussie soap *Families* (1992/3) and writing game show *Cluedo* (1993). He created late-night melodrama *Revelations* (1994/5), then wrote and storylined for another Granada soap *Springhill* (1996/7), aired on both Sky and Channel 4. He also wrote for crime drama *Touching Evil* (1997).

His *Doctor Who New Adventures* novel *Damaged Goods* was meanwhile published in October 1996 and well received, although controversially included scenes of cocaine abuse and gay sex. Big Finish adapted it for audio in 2015.

Davies' *Coronation Street* ambitions were briefly achieved with three weeks' holiday cover as a storyliner and writing straight-to-video spin-off *Viva Las Vegas!* (1997), which he later admitted was "barmy".

He provided rather more serious plotlines to Granada's hotel-based costume drama *The Grand* (1997/8) including episodes about rape, alcoholism and abortion. As ratings slid, Davies came to a realisation he admitted in 2007: "I thought drama was tragedy. It's a profound mistake to think that drama can't be fun."

Nonetheless an episode of *The Grand* about a gay barman led to a Channel 4 commission for a modern gay drama. The acclaimed *Queer as Folk* (1999/2000)



drew on Davies' own experiences on Manchester's Canal Street gay scene in his 20s, and established him as a TV dramatist of note (plus he even made lead character Vince a *Doctor Who* fan).

It was the first production from Manchester-based independent production company RED, run by Nicola Shindler, and Davies worked here solidly for the next five years. RED's *Bob & Rose* (2001), starring Alan Davies as a gay man who falls in love with a woman (Lesley Sharp), was not a ratings success for ITV but nonetheless won Best Comedy Drama at the 2001 British Comedy Awards.

The Second Coming (2003) starring Christopher Eccleston as a video-shop worker who believes he is the reincarnated Son of God, was an apocalyptic drama informed by Davies' own lifelong atheism.

His more fanciful *Mine All Mine* (2004) featured a Welsh family who believe they have inherited Swansea. This almost autobiographical drama was inspired by Davies' visits to his dying mother, who had passed away in 1999.

Another RED production, based on the life story of Casanova for LWT, had fallen through but when development producer Julie Gardner switched to BBC Wales, she brought the project across to BBC Three. Starring a dynamic, engaging David Tennant, *Casanova* (2005) went to air just as *Doctor Who* finally returned to BBC One.

Davies had passionately pestered channel controllers about a *Doctor Who* revival, speaking seriously to BBC executives in 1998 and again around 2000 without success.

Having written for RED series *Linda Green* (2001), Davies attended its press launch at The Lowry Hotel, Manchester. Here, Nicola Shindler fatefully introduced Davies to Jane Tranter, controller of drama

commissioning, where he gave his usual spiel before retiring, slightly embarrassed. In fact Tranter had grown up loving *Doctor Who* and was herself angling for its return.

Without the cachet of Davies' name, the project may never have materialised. As Tranter told *Doctor Who Magazine* in 2013: "The decision was never 'we're going to bring back *Doctor Who*'. The decision was 'Russell's going to write *Doctor Who*'. And that's very different."

When the news of a return broke on 26 September 2003, Davies promised: "The new series will be fun, exciting, contemporary and scary. Although I'm only in the early stages of development, I'm aiming to write a full-blooded drama which embraces the *Doctor Who* heritage, at the same time as introducing the character to a modern audience."

The adoption of the American showrunner model acknowledged Davies' standing, with the lead writer controlling all other aspects of production, supported



Below:
The ground-breaking drama *Queer as Folk*.





Left:
Russell T
Davies joins
Christopher
Eccleston and
Billie Piper on
set for the
2005 series
of *Doctor Who*.

by enabling producers. He was formally credited as an executive producer.

Davies set an overall arc for the entire season, and handed story ideas to other writers, writing eight episodes himself.

Much of his approach followed on from a prescient 1999 *Doctor Who Magazine* article, a round table discussion by fans working in TV, with suggestions for a show revival. He had urged it should be “more personal, more emotional – more ‘real’ in that sense. I really think you couldn’t get away with the shallow character development the show had in the past – no more screaming girlies!”

He wanted to avoid past continuity, describing Gallifrey and the Time Lords as “excess baggage” and warned of scaring away viewers with overtly science-fiction stylings. He signed off from the 1999 forum with the fateful words: “God help anyone in charge of bringing it back – what a responsibility.”

Now that responsibility was his and he began writing in May 2004. As he

recalled to *The Daily Telegraph* in 2007, he imagined a big, noisy, colourful show for the Saturday evening timeslot: “I was shouting: ‘Blow up Big Ben! Blow up Number 10! Let’s have a spaceship. Not just 10 Daleks. Let’s have a thousand Daleks...’ That was one of the excitements for me: big pictures.”

As Julie Gardner recalled in 2013, Davies’ approach was of “not going too sci-fi, too big, too soon”. Davies avoided making a niche, cult revival, opening the show up to kids and families, reintroducing the concept afresh for twenty-first-century audiences without betraying its past or alienating its existing fandom; being crowd-pleasing and inclusive without dumbing down.

Not even Davies knew what reaction to expect, but début episode *Rose* [2005 – see Volume 48] drew a huge 10.8m viewers. A massive ratings hit, that first revival season was also garlanded with awards including BAFTAs for Best Drama Series and the Dennis Potter Writer’s Award for Davies.



Above: Russell with the TARDIS team of Billie Piper and David Tennant.

With the casting of Tenth Doctor David Tennant, the show scaled even greater heights, with £50m in UK merchandise sales in 2006 and Christmas Special *Voyage of the Damned* [2007 – see Volume 57] drawing 13.3 million viewers – the show’s biggest audience since 1979.

Davies’ written contributions spanned epic finales like *Army of Ghosts/Doomsday* [2006 – see Volume 53] to the low-budget, psychological terrors of *Midnight* [2008 – see Volume 59], from the romp of *Voyage of the Damned* to the downbeat *Turn Left* [2008 – see Volume 59].

While running *Doctor Who*, he also created and exec-produced spin-off series *Torchwood* (2006-11) and *The Sarah Jane Adventures* (2007-11). After Chris Chibnall departed as *Torchwood*’s chief writer, Davies co-wrote series three’s *Children of Earth* (2009).

Davies worked 16-hour days for nine months of the year – not just writing but making crucial production and marketing decisions on the parent show and its spin-offs. The book *The Writer’s Tale* (2008) revealed days of solitary procrastination followed by painful early-hours writing sessions. “Writing isn’t a job that stops at 6.30pm,” he said. “It’s a mad, sexy, sad, scary, obsessive, ruthless, joyful and utterly,

utterly personal thing. There’s not the writer and then me; there’s just me. All of my life connects to the writing. *All* of it.”

Acknowledging his crippling workload, after two seasons Davies formulated plans to leave after four series plus some Specials while a replacement team bedded in.

The 2008 series’ celebratory finale *The Stolen Earth/Journey’s End* [2008 – see Volume 60] was, for the first time in *Doctor Who* history, the most watched TV programme of the week. Davies’ departure – and successor’s appointment – was announced during transmission of his fourth series, on 20 May 2008. Davies had approached Steven Moffat way back in July 2007, Moffat finally agreeing on 28 September to replace him.

Aside from submissions by Moffat, Stephen Greenhorn, Chris Chibnall and Matthew Graham, Davies later admitted to rewriting all other writers to some degree, but had resisted putting his name to rewrites until 2009’s Specials. “People know that I polish stuff, but they think that polishing means adding a gag or an epigram, not writing half the script,” he said in 2008. “My job is to get the Best

Right: We’ve got it covered! Phil Collinson, Russell, Elisabeth Sladen and Julie Gardner at the *Radio Times* covers party in 2007.



Possible Script on screen, even if that means stampeding over someone.”

Davies bowed out with *The End of Time* [2009/10 – see Volume 62], with a farewell wrap party for himself, Gardner and Tennant held on Friday 22 May 2009. By April 2009 he reflected to BBC One’s *Breakfast*: “I never dared to imagine this level of success. I still find it quite strange and I think I won’t get a proper perspective on it until I leave, because bearing in mind I’ve loved this show all my life, so to see it being loved by everyone is really quite weird.”

Departing for Los Angeles, Davies’ first undertaking was exec-producing *Torchwood*’s fourth season in 2011, which was co-funded by US network Starz.

His US plans were suddenly abandoned however when his partner Andrew Smith was diagnosed with brain cancer. They returned home in late 2011 for medical treatment, and the couple married in Manchester in 2012.

Elisabeth Sladen’s sad death in 2011 meant the end of *The Sarah Jane Adventures* and Davies devised another children’s series for its Cardiff crew, *Wizards vs Aliens* (2012/13), which he exec produced.

Links to the production team of children’s series *Old Jack’s Boat* (2013/14), starring Bernard Cribbins and Freema Agyeman, saw him write four episodes.

Two linked series, *Cucumber* and *Banana* (2015), had been years in development. Made by RED for Channel 4/E4, they chronicled the lives of mature gay men today and won Davies a Television Craft Writer – Drama BAFTA.

He helmed a large-scale production of *A Midsummer Night’s Dream* (2016) made



Left:

John Barrowman stars as Captain Jack in Russell T Davies’ *Doctor Who* spin-off series, *Torchwood*.

by the *Doctor Who* crew during the series’ hiatus year. His adaptation of the life of gay MP Jeremy Thorpe *A Very English Scandal* aired in 2018.

Davies received an OBE in 2008 and an Edinburgh TV Festival Outstanding Achievement Award in 2017.

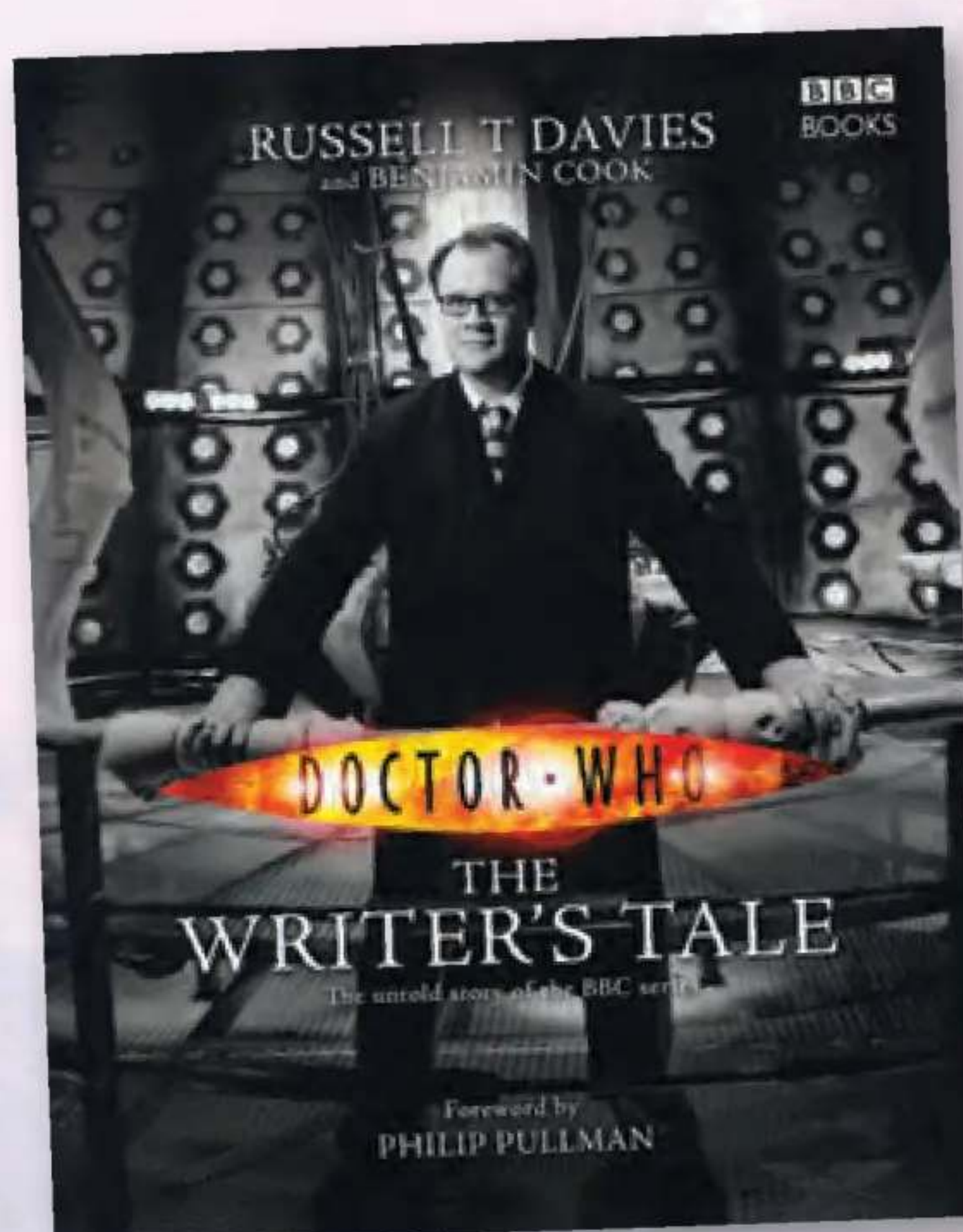
His work was chronicled by *T is for Television: the Small Screen Adventures of Russell T Davies* (2008), by Andrew Murray

and Mark Aldridge, though the sharpest insight into his methods remains *The Writer’s Tale* (2008), written with Benjamin Cook and revised as *The Final Chapter* (2010).

Davies is a huge figure in *Doctor Who* history, having showrun four massively successful seasons plus several Specials and spin-offs, with writing (or co-writing) credits on 31 episodes. Not only did he

revive *Doctor Who* for a new generation, but he indirectly established BBC Wales as a drama hub, and reintroduced fantasy TV to primetime, as shows such as *Merlin* and *Primeval* proliferated.

Every *Doctor Who* fan, whether they waited 16 years for the resurrection, or were created anew by the revival’s massive success, is indebted to him. ■



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DOCTOR WHO

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STORIES 164-166

THE EMPTY CHILD/THE DOCTOR DANCES

The Doctor and Rose land in London at the height of the Blitz. Rose meets dashing Time Agent Captain Jack Harkness, while the Doctor finds a group of homeless children terrorised by a child wearing a gas mask...

BOOM TOWN

The Doctor, Rose and Jack stop off in present-day Cardiff to recharge the TARDIS. There, they encounter an old enemy, Blon Fel-Fotch Passameer-Day Slitheen, who is hatching a plan which could rip the Earth apart.

BAD WOLF/THE PARTING OF THE WAYS

The Doctor, Rose and Jack have to fight for their lives as reality show contestants on board the Game Station, but a far more dangerous threat is lurking. As the Daleks and their Emperor launch their attack, the Doctor has no choice but to make the ultimate sacrifice.

